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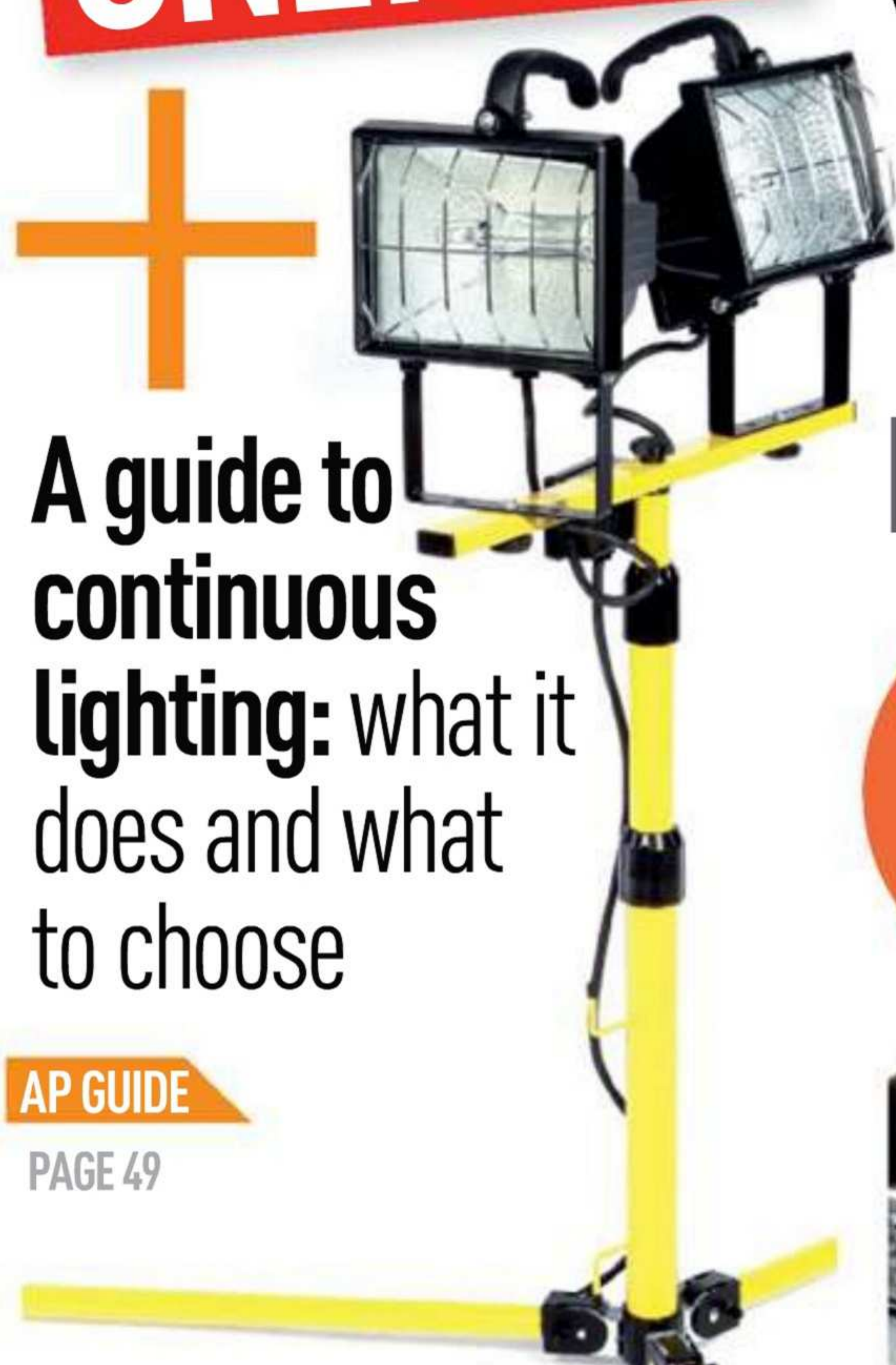
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AP GUIDE

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ON TEST

PAGE 58

**FUJIFILM FINEPIX HS20**

16MP, 30x zoom bridge camera

PAGE 46



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# Contents

**Amateur Photographer** For everyone who loves photography

**IN MY** youth I spent a lot of time with domestic bulbs fitted into foil-lined plastic mixing bowls as I experimented with light in my bedroom. It wasn't the safest way to enjoy a hobby, but these rudimentary DIY reflector dishes helped me to develop an understanding of the way form and texture can be demonstrated through a camera – while their blistering heat kept the childhood obesity at bay.

I used this type of set-up for some time and became accustomed to the way it worked. When I had to switch to flash at college I wondered why it had to be so complicated and unpredictable. While my home set-up likely breached the conditions of the house insurance, the continuous stream of light from each of

the bulbs allowed me to see immediately what I was going to get, and the brightness ratio between sources was clear to see.

Mistakenly, I abandoned tungsten and continuous light sources for many years for the power and 'sophistication' of flash, but I came back. It's so easy to use, so cheaply bought and so universally available. A table lamp is all that is needed for a natural still-life or a warm, soft portrait. With some white balance control it really is the simplest thing in the world.



**Damien Demolder**  
Editor

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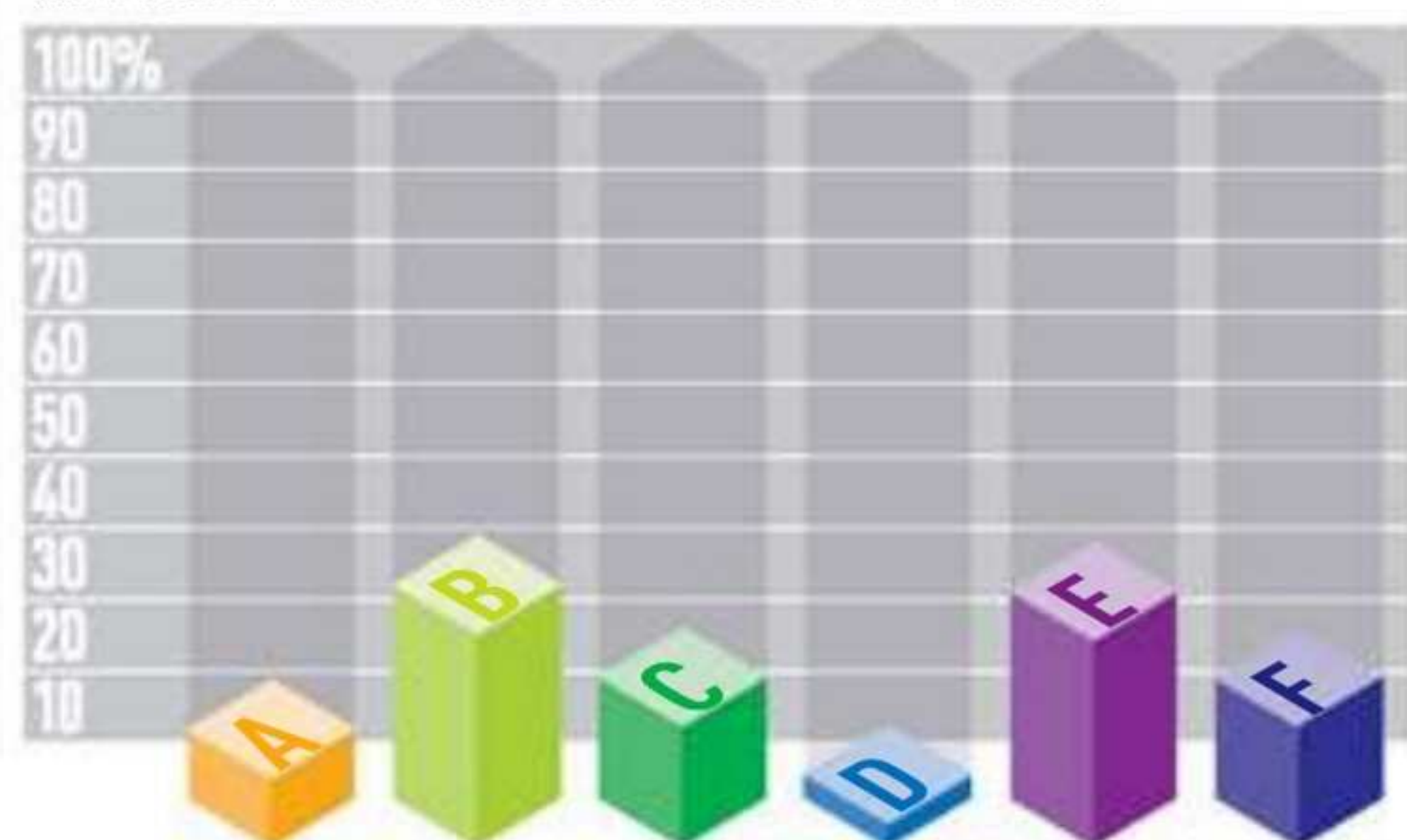
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**IN AP 14 MAY WE ASKED...** Which of the following do you most need above what the Nikon D3100 offers?



### YOU ANSWERED...

A More pixels	9%
B Better build	29%
C Faster AF	16%
D More flash features	2%
E Other	28%
F Nothing – it does just what I need	16%

### THIS WEEK WE ASK...

Do you think domestic tungsten light is good for portraits/still life?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Ernst Haas pushed photography's boundaries and made colour itself the subject of his work, writes David Clark



© RICK TOMLINSON

**P24**

How to take great sailing images

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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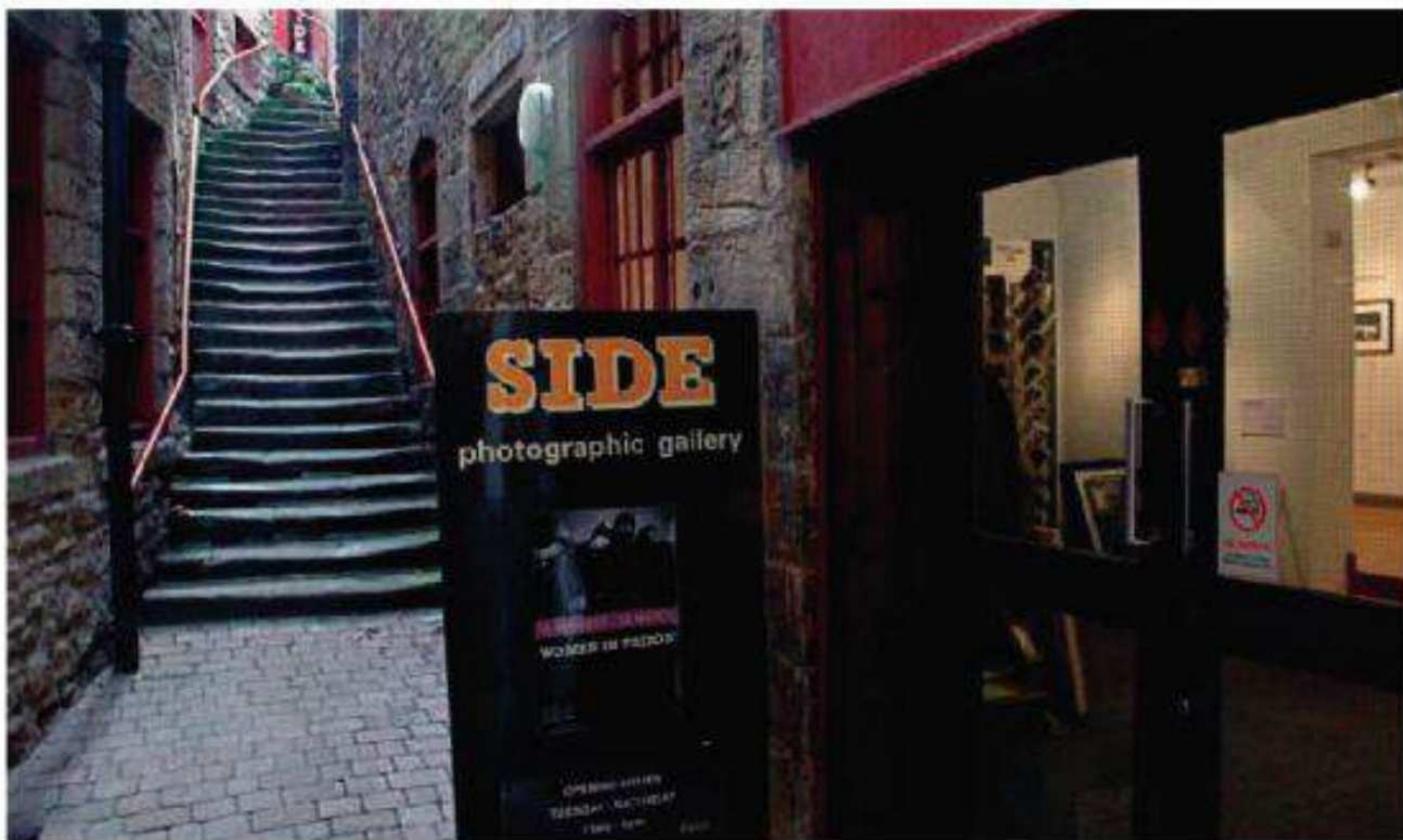


“ There was a Bob Hope one with what looked like water droplets all over it ”

Hollywood photos unearthed, page 7

Cash cuts put gallery in jeopardy • MP launches funding bid

## CAMPAIGNERS FIGHT TO SAVE PHOTO GALLERY



**AN MP** has launched a parliamentary petition in a bid to save a photography gallery said to be under threat after its entire Arts Council funding was axed.

Grahame Morris, Labour MP for Easington in County Durham, has launched an Early Day Motion (EDM), calling on Arts Council England to ‘review its decision’ to cut funding for the Side Gallery in Newcastle-upon-Tyne.

Morris warns that the funding cut ‘will do great damage to art and culture in the North-east’.

The gallery was one of 206 organisations to lose their funding after Government budgets were slashed by around 15%.

Earlier this year, the gallery said it deserved £174,000 in annual funds to bring it to a level ‘appropriate’ with that of other organisations.

In 2010/11, its last year of funding under the Arts Council’s National Portfolio programme, the gallery said it received £62,500.

The gallery, which in the past has prided itself on ‘taking full responsibility for its commitments’, blasted the decision to cut its funds entirely as ‘illogical’ and ‘profoundly stupid’.

The furore has already prompted more than 1,800 members of the public to sign an online petition demanding that the Arts

Council ‘secures the future’ of the gallery, which was set up in 1977 and is part of the Amber Film & Photography Collective.

Side Gallery fan Tim Hicks branded the Arts Council’s decision ‘madness’.

Tim, from south Shropshire, told AP: ‘When I was a student in Newcastle back in 1978, visits to the Side Gallery were what got me started on serious photography.’

Among documentary photographers whose work has featured in exhibitions at the gallery was Tim Hetherington, a renowned war photographer who was killed while on assignment in Libya last month.

Grahame Morris’s House of Commons motion adds: ‘This House... recognises the unique work of the Side Gallery as the only gallery in the country dedicated to humanist documentary photography.’

The EDM – which has so far been signed by 15 MPs – also ‘expresses concern that the decision to cut funding may be based on the Arts Council’s prejudice against the Side Gallery’s egalitarian collective governance’.

Morris’s EDM ‘congratulates the strong egalitarian governance of the gallery as part of the Amber collective that has built one of the North-east’s most significant cultural legacies in the last 50 years’.

The gallery says the Arts Council denies that the decision was based on a ‘prejudice against collectives’.

A spokeswoman for the Arts Council told AP: ‘We understand an EDM has been tabled on the subject of our decision on funding for the Side Gallery.’

‘Unfortunately, we were not able to fund all the organisations that applied to the National Portfolio programme.’

‘We are in discussions with the Side Gallery on opportunities to support their work in the future.’

## SNAP SHOTS

● Missing UK-based photographer Anton Hammerl was shot in Libya on 5 April, and is believed to have died from his injuries, according to a statement released by his family as we went to press. A message posted on the ‘Free Photographer Anton Hammerl’ Facebook page reads: ‘We received devastating news regarding Anton Hammerl. On 5 April 2011, Anton was shot by Gaddafi’s forces in an extremely remote location in the Libyan desert. According to eyewitnesses, his injuries were such that he could not have survived without medical attention.’ The 41-year-old freelance, who lived in the UK, was believed to have been captured by Gaddafi loyalists near the oil town of Brega.

## PENTAX 645D WINS GRAND PRIX GONG



**THE PENTAX** 645D DSLR has been named best camera by Japan’s Camera Journal Press Club.

The medium-format model, launched onto the market in September 2010, scooped Camera of the Year at the Camera GP [Grand Prix] Japan 2011 Awards.

It beat more than 170 other products in awards considered to be among Japan’s most prestigious.

The winners were chosen by 11 of Japan’s photography magazines, which voted on kit launched between 1 April 2010 and 31 March 2011.

Responding to the win, Pentax said that the 645D’s ‘compatibility with conventional lenses also played a crucial role in the decision’.

The Camera GP awards have been running since 1984.



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer@ipcmedia.com



A week of photographic opportunity

## PHOTO DIARY



© PEETR TOMLINSON

### Wednesday 1 June

**EXHIBITION** Berlin 2009-10 by Peetr Tomlinson, at Mario's Café, London NW1 8PH. Tel: 0207 284 2066. **EXHIBITION** Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).

### Thursday 2 June

**EXHIBITION** John Bumer – The North, until 12 June at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). **EXHIBITION** Take to the Streets, features work by seven Magnum photographers, until 3 July outside Snow Hill Station, Birmingham B3 2BJ. Visit [www.taketothestreetsbirmingham.co.uk](http://www.taketothestreetsbirmingham.co.uk).

### Friday 3 June

**EXHIBITION** The Audrey Collection, photographs of Audrey Hepburn by Hollywood photographer Bob Willoughby, until 26 June at Proud Chelsea, London SW1 5XP. Visit [www.proud.co.uk](http://www.proud.co.uk). **EXHIBITION** Last, an exhibition of work by Kingston BA students, until 4 June at Arden and Anstruther, West Sussex GU28 0AG. Tel: 01798 344 411. Visit [www.ardenandanstruther.com](http://www.ardenandanstruther.com).

### Saturday 4 June

**EXHIBITION** Recording the New: The Architectural Photography of Bedford Lemere & Co, until 30 October at V&A, London SW7 2RL. Tel: 0207 942 2000. Visit [www.vam.ac.uk](http://www.vam.ac.uk). **DON'T MISS** Derby Day at Epsom Downs Racecourse, Surrey KT18 5LQ. Tel: 01372 726 311. Visit [www.epsomdowns.co.uk](http://www.epsomdowns.co.uk).

### Sunday 5 June

**EXHIBITION** Hard Rain: What'll You Do Now?, until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit [www.kew.org](http://www.kew.org). **EXHIBITION** Tea with The Stars by Larry Ellis, until 5 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).

### Monday 6 June

**EXHIBITION** A Burghley Season by Anthony Carr, until 25 June at Goody Rudkin Room, Lincolnshire PE9 3JY. Tel: 01780 752 451. Visit [www.burghley.co.uk](http://www.burghley.co.uk). **EXHIBITION** Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit [www.vam.ac.uk](http://www.vam.ac.uk).

### Tuesday 7 June LATEST AP ON SALE

**EXHIBITION** Don't Call Me Urban by Simon Wheatley, until 24 June at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit [www.richmix.org.uk](http://www.richmix.org.uk). **EXHIBITION** Time Passing by Doug Chinnery, until 12 June at Patchings Art Centre, Nottinghamshire NG14 6NU. Visit [www.dougchinnery.com](http://www.dougchinnery.com).



© SIMON WHEATLEY

40 prints per minute possible

## CANON TO LAUNCH COMMERCIAL INKJET SERVICE

**CANON** is set to introduce a commercial inkjet printing service via its new DreamLabo mass-production printer. Effectively a retail printing machine, the DreamLabo will offer customers prints of up to 305mm (12in) wide on a choice of four paper finishes.

Canon's Rainer Fuehres (pictured), head of consumer imaging for Europe, told AP that he hopes an existing processing lab will buy and operate a DreamLabo 5000 machine, but that Canon has not ruled out offering the service direct to customers itself.

The service will provide professional and amateur photographers with an alternative to having their own desktop machines, along with the costs and time associated with running a home or office inkjet printer.

Using a seven-ink system, and the same FINE technology employed in its desktop and wide-format machines, the DreamLabo has a fixed 2400ppi head that remains stationary while roll-fed paper passes below it.

Capable of printing 40 6x4in prints in one minute, or 20 sheets of A4 in 72 seconds, the machine offers speed as well as quality, according to Katsuichi Shimizu, Canon's head of inkjet printing.



DAMIAN DEMOLDER

Designed to produce individual prints as well as photobooks and leaflets, Canon claims the DreamLabo 5000 has a wider colour gamut than traditional silver-based photo papers and its quality surpasses that which can be achieved in a normal high-street mini-lab.

The machine has already been launched in Japan, but is not set to arrive in the UK until early 2012.

The DreamLabo will cost in the region of €420,000.





## SNAP SHOTS

● Landscape ace Joe Cornish reveals how to best capture the beauty of some of northern England's environments in a new hour-long video. Released by Light and Land, the *With Landscape in Mind* DVD documents Joe's journey across the North of England through images and commentary. His trip includes the Yorkshire Dales and the Lake District. The DVD costs £20 (excluding £2 p&p) and is available at [www.withlandscapeinmind.com](http://www.withlandscapeinmind.com).

● We are looking to improve *Amateur Photographer* and we would love to hear your views if you are a regular reader. If you would like to take part in some research focus groups we are running in June, please email [jacqueline\\_mujico@ipcmedia.com](mailto:jacqueline_mujico@ipcmedia.com) or call 0203 148 4327 for more information.

● Canon's product supply chain is forecast to recover faster than previously thought in the wake of the Japan earthquake. 'As those involved in parts production have been giving it their best, we expect supplies to arrive sooner than we predicted,' Fujio Mitarai told Reuters news agency. 'We now forecast [production] to return to normal by the end of June.'



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

1930s photographic gems restored

# PICS OF HOLLYWOOD STARS FOUND IN TOILET

**PHOTOGRAPHS** of Hollywood stars, discovered in the toilet of a house in Hampshire, are available for the public to view for the first time.

The box of around 3,000 film negatives, glass plates and prints were languishing in the 'downstairs loo' of a house in Southampton, owned by photo enthusiast Fred Murley.

The gems, which date from the 1930s and include subjects such as Cary Grant and Elizabeth Taylor, have been uploaded to the internet after a restoration process spanning several years.

Many are believed to have been snapped on board the ocean-going liner, the RMS *Queen Mary*, by photographers working for Ocean Pictures between 1936 and 1939.

'Some of them are quite watermarked. There is a Bob Hope one that had what looked like water droplets all over it,' said Emma Bacon, a spokeswoman for London-based library Open Agency, which has bought the images for an undisclosed sum.

The portraits, which include such famous names as Laurel and Hardy (top right), Fred Perry and Edward VIII, would have been available for sale to the ship's passengers.

Researchers, who were on a mission to



The treasures include this image of Winston Churchill. For more information visit [www.openthealbum.com](http://www.openthealbum.com)

BOTH PICTURES © OPEN AGENCY LTD

trace the history of Cunard, tracked down the collection to Murley, a Southampton-based businessman whose widow, Clare, had kept many of the treasures in a 'toilet under the stairs' for more than 20 years.

The rest were discovered in a garage.

'We have had to scan them all,' said Bacon, who told us that the researchers came across the pictures after placing adverts in several local newspapers.

## PHOTOGRAPHER BUSTED OVER PYTHON PICS

**A PHOTOGRAPHER** who sells pictures of tourists posing with his Burmese python has had his camera equipment seized by council officials.

Ivan Ivanov, originally from Bulgaria and



© IVAN IVANOV

now living in London, has been accused of illegal street trading by taking photos and selling prints on Golden Jubilee Bridge.

The seized equipment includes a Canon EOS 1000D digital SLR, Selphy printer, plus a Speedlite flashgun and photo frames.

'I can't work without the camera,' said Ivanov, who told AP that he has yet to hear from the council since his kit was confiscated on 15 April.

Paul Reid, Westminster Council's head of City Operations, told AP: 'The individual has been cautioned for the offence of illegal street trading, in accordance with local regulations, and his camera was seized.'

The council is now considering whether to take further legal action.

Ivanov, who does not hold a trading licence, claims he was meeting his family on the bridge and was not taking or selling images, merely showing the snake to his relatives.

'I took pictures of my family. They [the officials] didn't show any ID. They said you can't stay here and they confiscated my stuff, putting it in a plastic bag.'

The council's Paul Reid added: 'The City Council is responsible for maintaining good order and a safe environment, and this illegal

street trading involving a snake that could present a risk to members of the public.'

The council said it would treat a photographer selling pictures in the same way as an illegal hot dog seller whose trolley would be seized by officials under the City of Westminster Act 1999.

A spokeswoman said that someone does not need to be trading at the time the equipment is seized.

She added that it is 'unlikely' officials would grant a trading licence to someone whose job involves allowing the public to handle a snake.

As one of the world's largest snakes, the Burmese python can grow to more than 23 feet (7m) long.

They are sought-after as pets but deadly attacks on handlers are not uncommon, according to a fact file on the website of *National Geographic* magazine.

They kill by constriction, grasping with their sharp teeth and coiling their bodies around their victim. The snake is also an excellent swimmer.

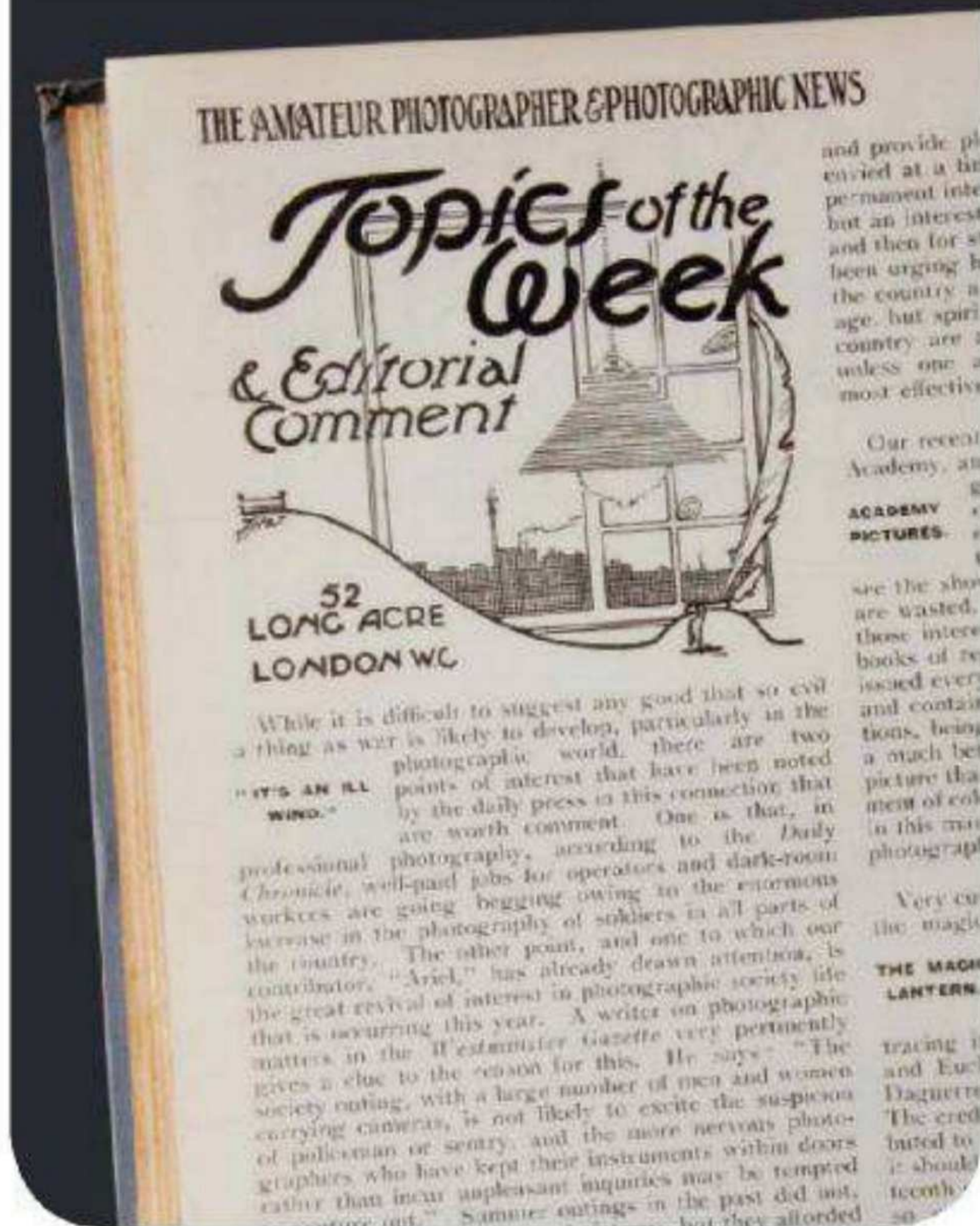
Trading legislation states that the council is entitled to charge for storage of any seized articles.



AP  
THIS  
WEEK  
IN...

1915

When the country was at war, hobbies such as photography were just what the doctor ordered – providing a badly needed source of relaxation, it seems, as reported this week in 1915. ‘The recreation of the amateur photographer is one which can be taken up in times of national stress without offending the public sentiment,’ stated AP’s editorial comment page. ‘The man to be envied at a time like the present is one who has some permanent interest, not, indeed such as to engross him, but an interest to which his mind can return every now and then for stimulus and refreshment.’



## SNAP SHOTS

● UK rapper Dizze Rascal armed himself with a DSLR on a trip around the UK to help launch a photography competition. ‘We’re trying to get people to take images of Britain in the most beautiful way,’ he told Sky News. ‘I’ve taken a few pictures of the Olympic stadium in Stratford... another place was the Stratford Rex, where I played before I got famous.’ Dizze’s pictures were showcased over the course of a week on the website Your Britain, a contest organised by internet search engine Bing. For details visit <http://your-britain.com>. (Note that contest rules stipulate that photographers waive any moral rights to photos entered).

● Images by photographer Bob Carlos Clarke are set to be launched as a range of official T-shirts, the first time they have been licensed for such clothing. The T-shirts will be launched at the end of this month. The ‘Sticky Fingers’ T-shirt, for example, will cost £65. Stockists will include Harvey Nichols.

PicScout bought for ‘\$20m’

## GETTY BUYOUT SET TO BOOST RIGHTS PROTECTION

**GETTY** Images plans to expand protection of photographers’ intellectual property rights after snapping up image security firm PicScout for a reported \$20m (£12.3m).

PicScout is a firm that identifies image use, metadata and licensing information on the internet. Its ImageTracker software is designed to allow photographers and image licensors to know exactly where their content is being used.

‘As access to digital imagery becomes even easier, the ability to safeguard and manage creators’ content has become more critical than ever,’ said Getty Images CEO Jonathan Klein (pictured).

‘This acquisition will enable us to bring a vital service to a greater number of imagery agencies and companies, and make it possible for them to successfully manage the licensing of the content



they represent.’

PicScout’s CEO Offir Gutelzon added: ‘Technology solutions are required to ensure every image gets its credit, which enables a connection to licensors wherever the images are used online... It will allow PicScout to continue its rapid support of content owners and content users who seek an integrated solution for image identification and use.’

## PMA PHOTO SHOW CANCELLED

**A PREDICTED** slowdown of new cameras following the Japanese earthquake and tsunami is likely to have been a major factor behind a decision to cancel the Photo Marketing Association (PMA) show.

The PMA show (also known as CliQ 2011) was due to take place in Las Vegas, USA, in September. However, with four months to go organisers announced it had been cancelled. Instead, the event will be held from 10-13 January 2012 when it will run alongside the Consumer Electronics Show (CES).

AP understands, from a senior industry source, that the anticipated lack of new products as a result of the March catastrophe was probably ‘quite a big piece of the jigsaw’ behind the organisers’ decision to change the date.

Meanwhile, PMA’s UK director Nigel McNaught, who said he was not involved in the decision

to move the show, told us: ‘There is inevitably going to be some fallout from that [the quake].’

In a statement, PMA said it had struck a partnership deal with the Consumer Electronics Association (CEA) to ‘co-locate at the 2012 International CES’.

The two trade bodies say they will work together to ‘constructively and proactively address challenges and provide new opportunities’.

The PMA show will be known as PMA@CES, offering ‘industry-specific content and display products representing all aspects of digital imaging’.

CEA president Gary Shapiro said: ‘Technology is speeding the rapid convergence of digital photography and home entertainment systems.’

‘The breadth and scope of digital imaging product offerings that PMA will now bring to CES will complement and further expand the extensive growth of CES in this product category.’

Club news from around the country

## CLUBNEWS

### SAFFRON WALDEN CAMERA CLUB

Photography is for everyone and ‘not just for experts’, said a spokesman for Saffron Walden Camera Club in Essex, which took part in the town’s recent Societies Showcase. The event, held in the town hall, aimed to help local people find out what clubs and societies in the area have to offer. The club’s membership is on the rise, spokesman Dominic Davey told the *Saffron Walden Reporter*.



**Do you have a story?**

Contact Chris Cheesman  
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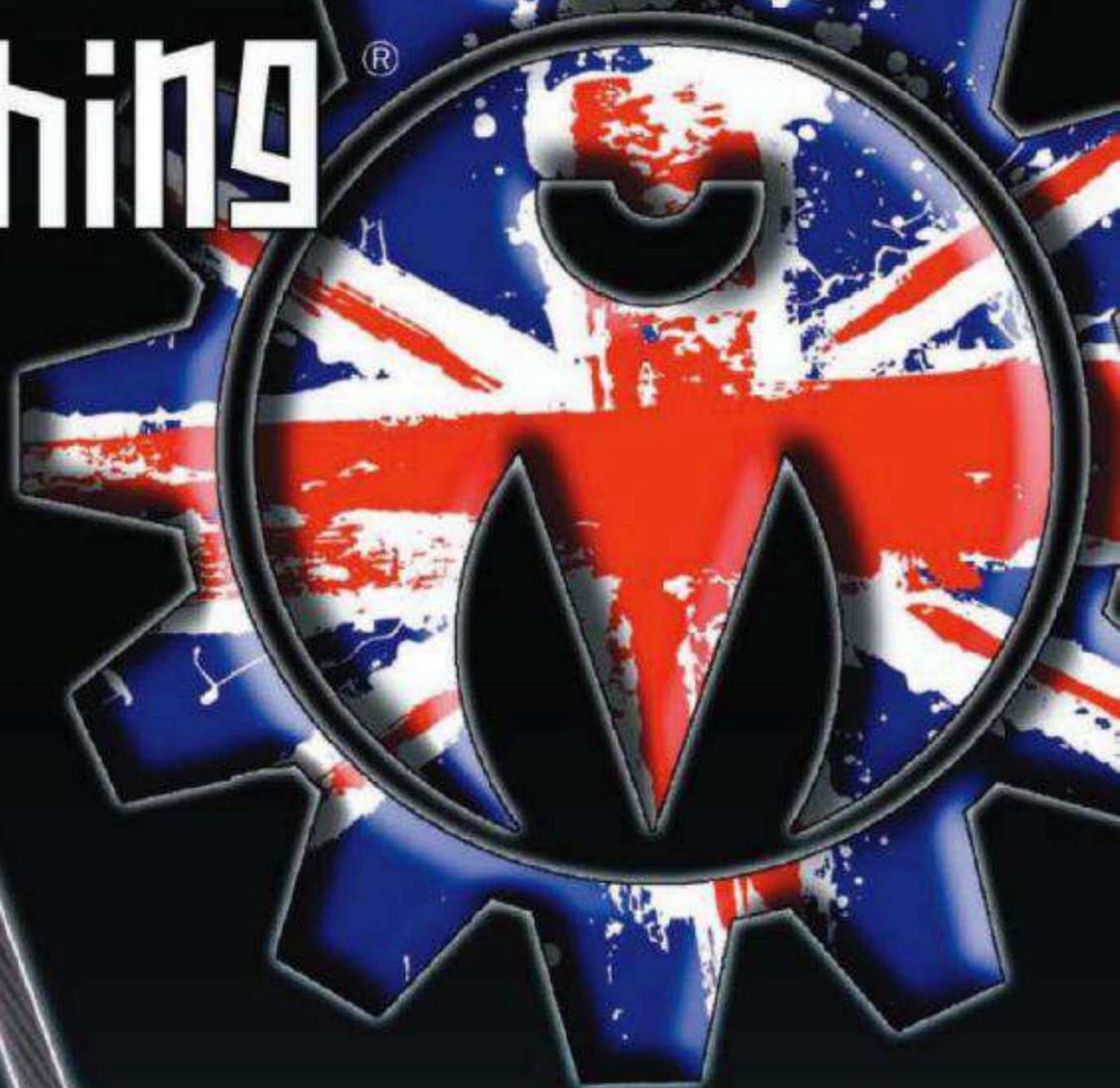
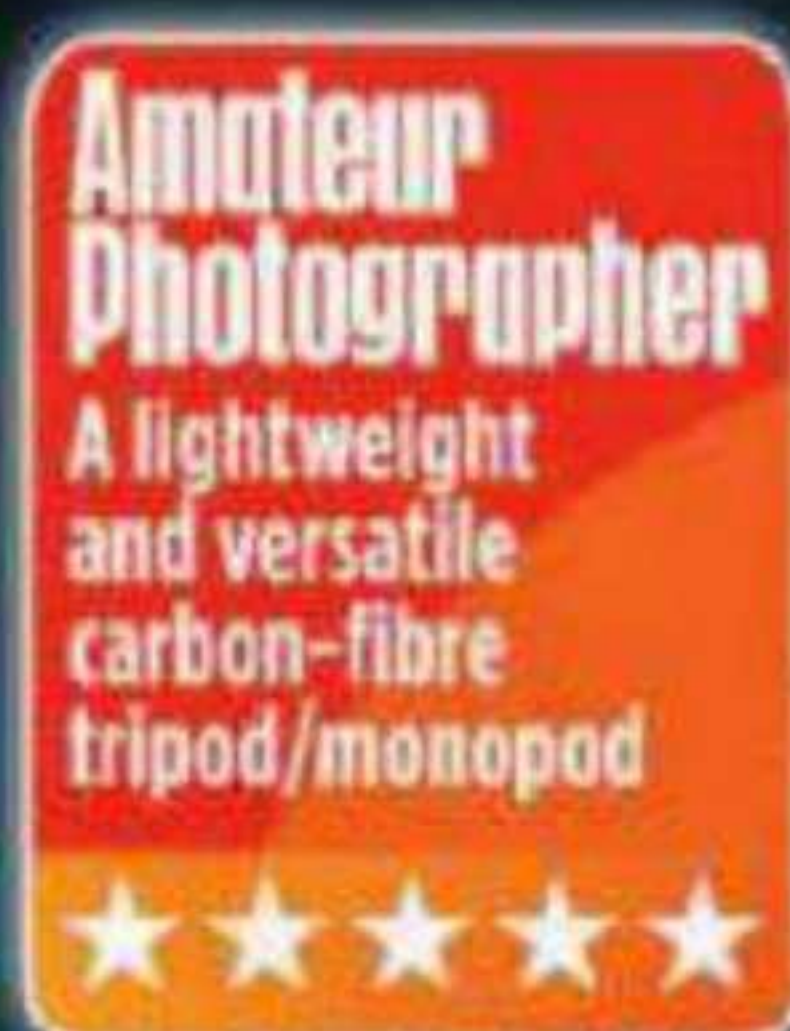


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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

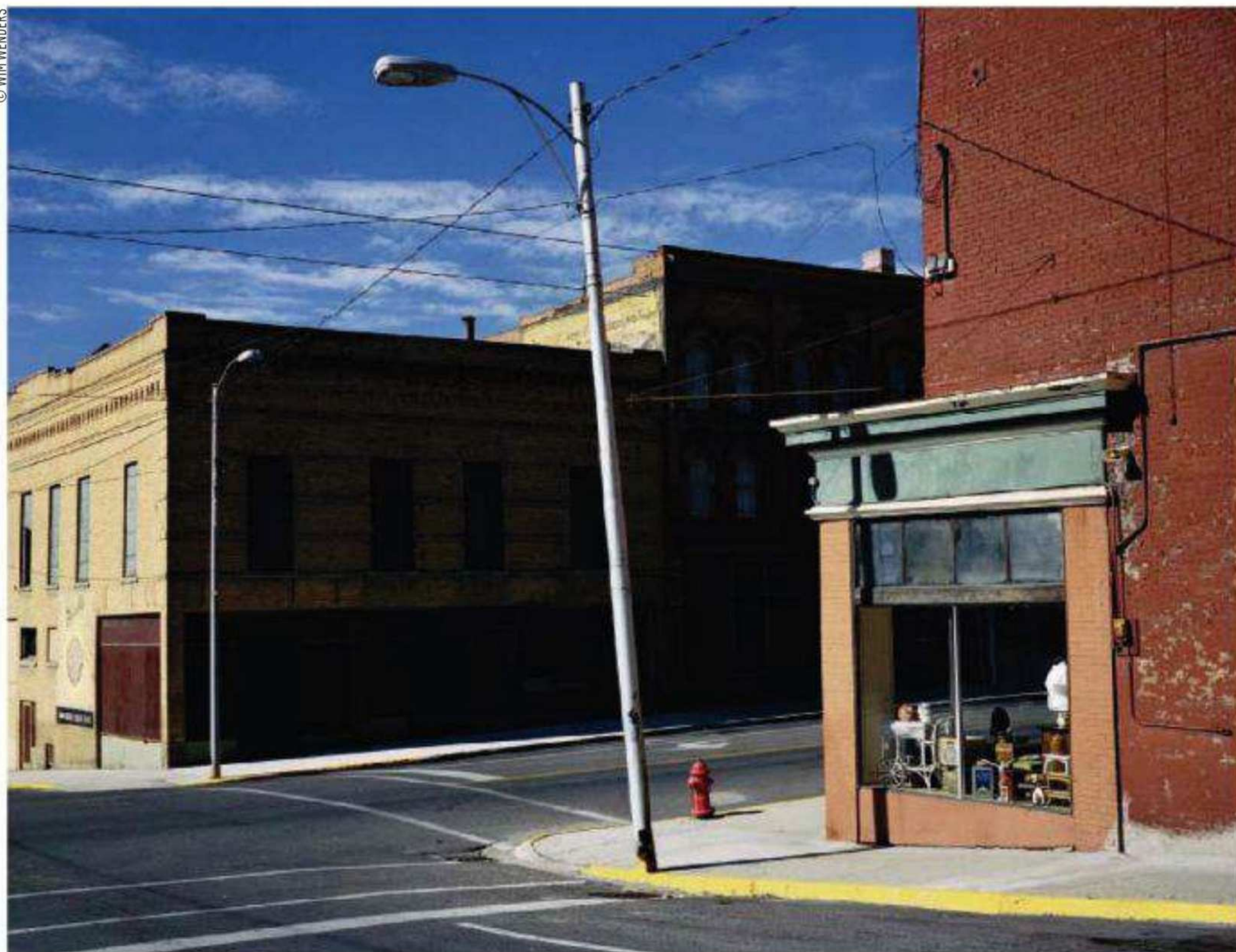
## EXHIBITION

### Time passing

By Doug Chinnery  
Until 8 June. The Image Gallery,  
Patchings Art Centre, Oxtou Road,  
Calverton, Nottinghamshire NG14 6NU.  
Tel: 0115 965 3479. Website: [www.patchingsartcentre.co.uk](http://www.patchingsartcentre.co.uk) and [www.dougchinnery.com](http://www.dougchinnery.com). Open daily  
10am-5pm. Admission free

**WHAT** do you do if you are a successful landscape photographer? Open your own photography gallery, of course. This is exactly what landscape photographers Pete Bridgwood and Chris Upton have done. The dedicated photographic space is the latest addition to Patchings Art Centre, a vibrant arts complex in Nottinghamshire. The first exhibition at the gallery features the work of acclaimed landscape photographer Doug Chinnery, winner of the Judges' Choice Award in last year's Take a View Landscape Photographer of the Year competition.

An experienced photographer who has lectured in photography at Leeds College of Art and Design, Doug, who is based in nearby Worksop, runs his own workshops and regularly appears on BBC Radio



© WIM WENDERS



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### Places, Strange and Quiet

By Wim Wenders  
Hatje Cantz, £22.99, 124 pages,  
hardback, ISBN 978-3-7757-3148-5



**FILMMAKER** Wim Wenders often finds himself exploring new territories and getting lost in strange locations. In this compact book, he presents a photographic record of his wanderings in places that are 'strangely quiet, or quietly strange.'

Wenders began taking photographs in 1983 while

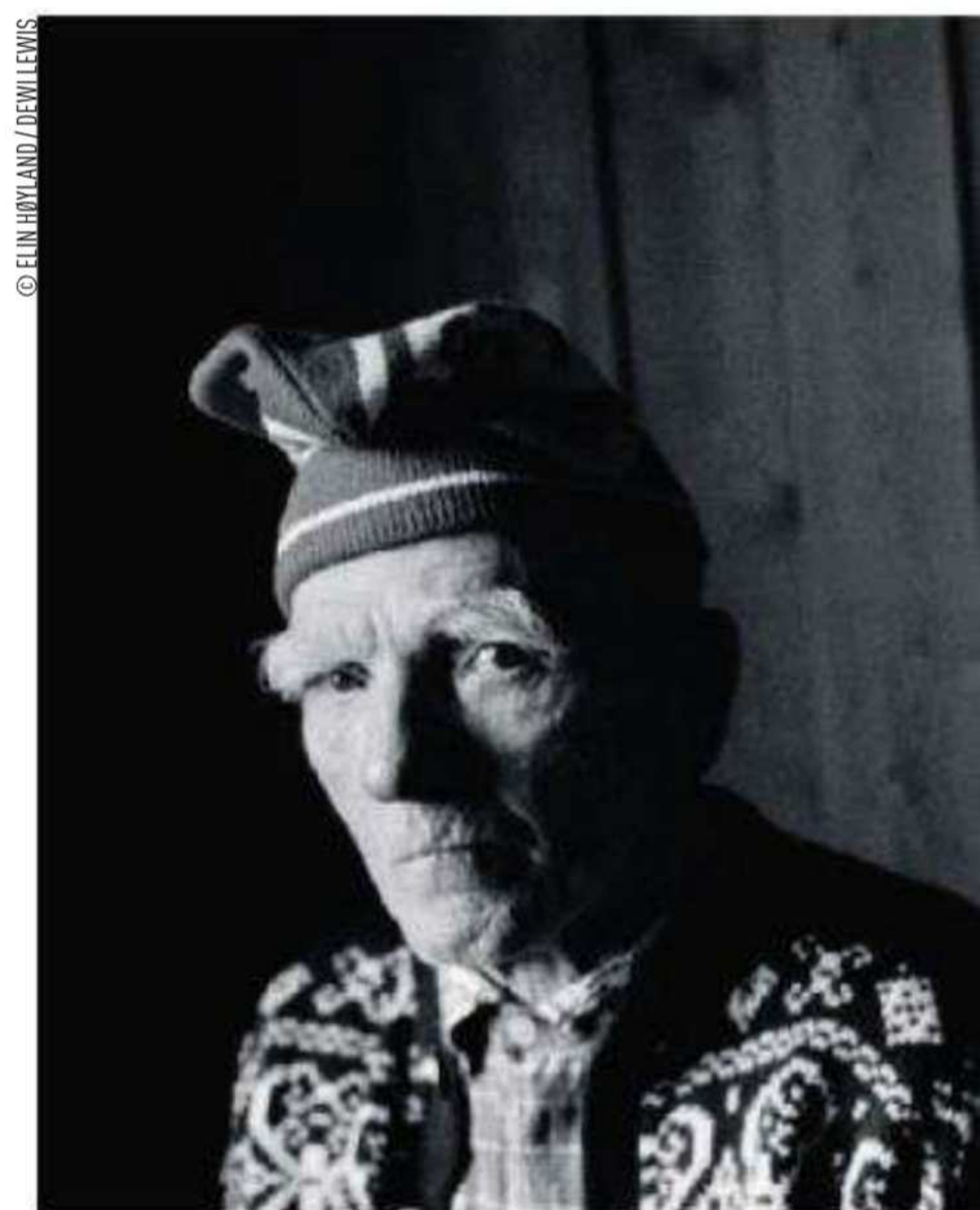


BOOK

shooting his film *Paris, Texas*, and over the years he has assembled a fascinating collection of images from countries all over the world. The images range from exteriors and buildings through to panoramic depictions of towns and landscapes in places such as Brazil, Japan and the US.

'When you travel a lot, and when you love to just wander around and get lost, you can end up in the strangest spots,' he says.

'I have a huge attraction to places. When I look at a map, the names of mountains, villages, rivers, lakes or landscape formations excite me, as long as I don't know them and have never been there before.' It's enough to make you want to go and get lost yourself.



© ELLIN HAYLAND / DEWIL LEWIS

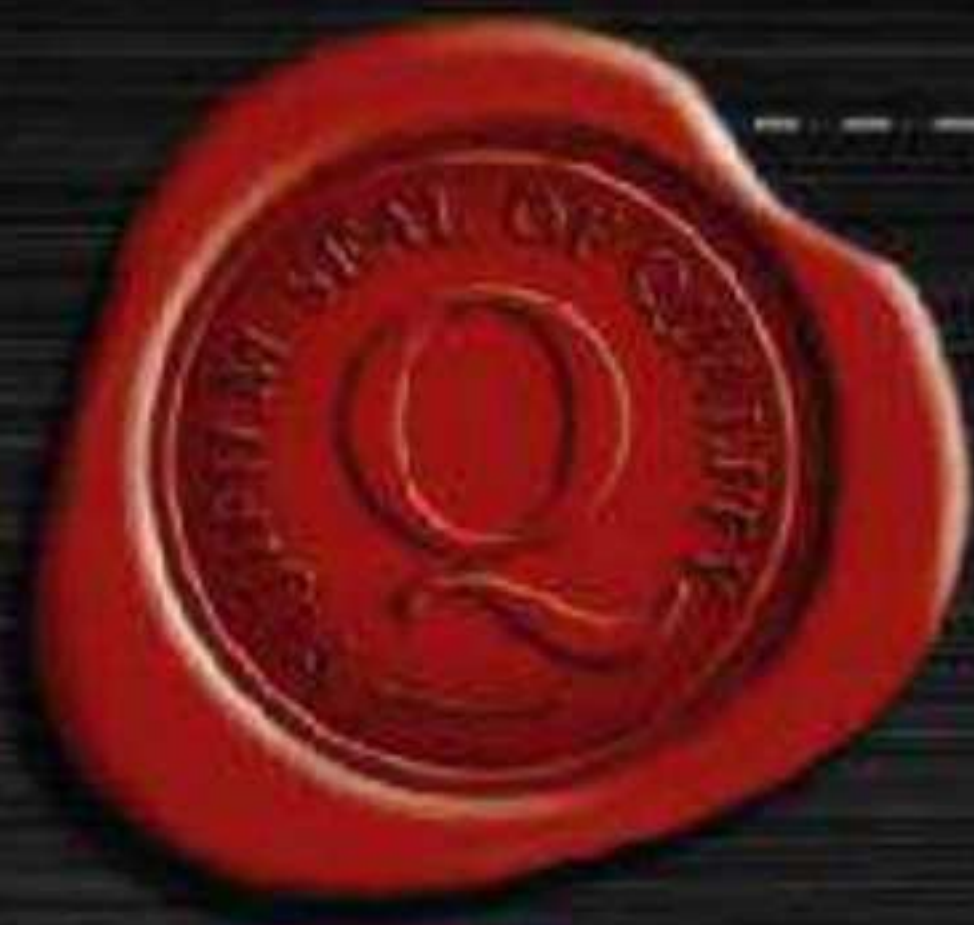


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Phil Hall, WhatDigitalCamera.com  
March 23rd 2011



"The 23mm lens is sharp from the centre to the edges, while the F/2 aperture makes it easy to creatively throw the background out of focus. The X100 is right up there with the best APS-C sensor cameras on the market."

Mark Goldstein, PhotographyBlog.com  
March 17th 2011



"...the X100's image quality is staggering, high ISO performance is exceptional, the layout and build quality is unique and that viewfinder is brilliant. Indeed it'll tick a lot of boxes for those seeking a specialist venture such as this."

William Perceval, Pocket-lint.com  
March 28th 2011



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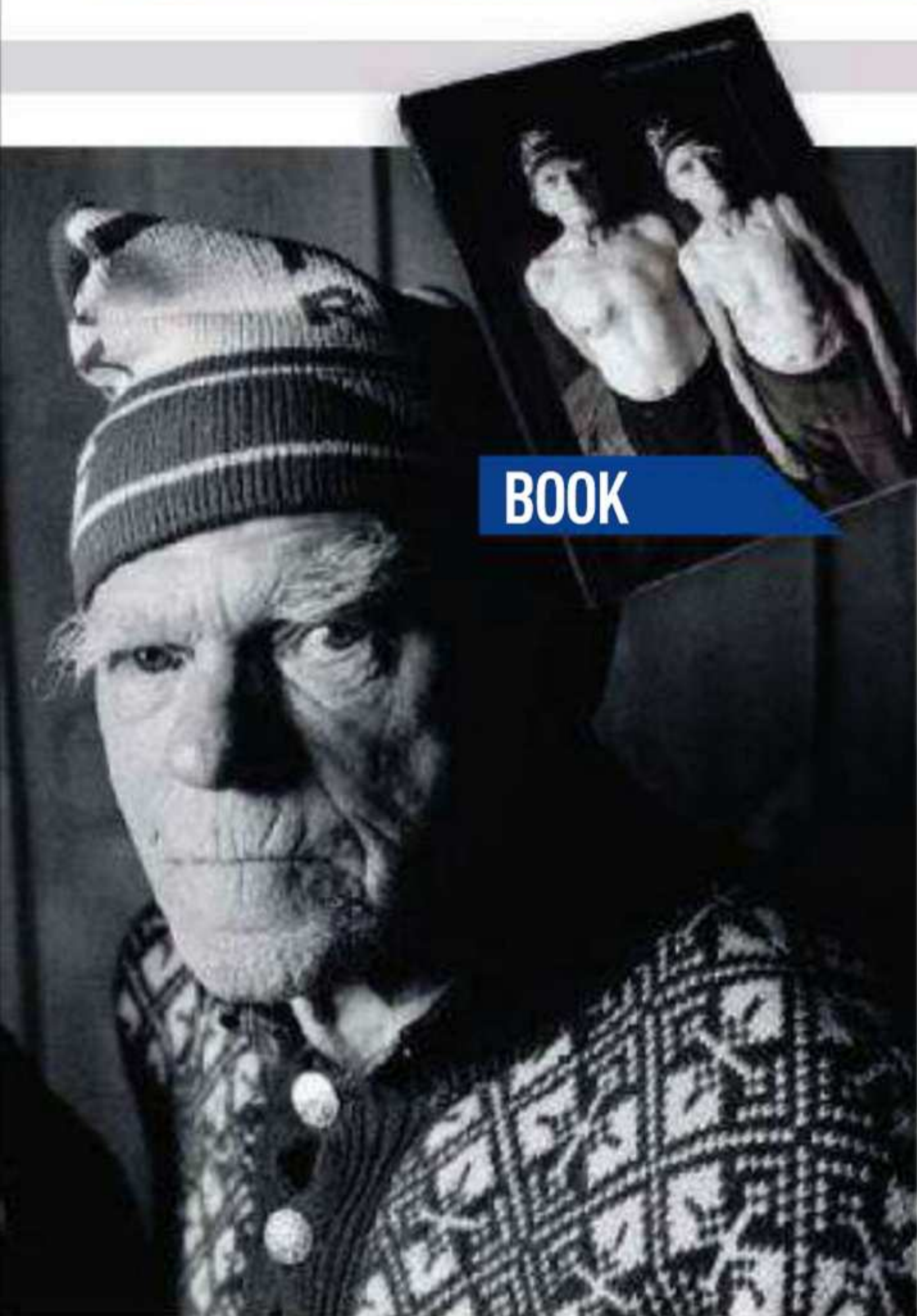
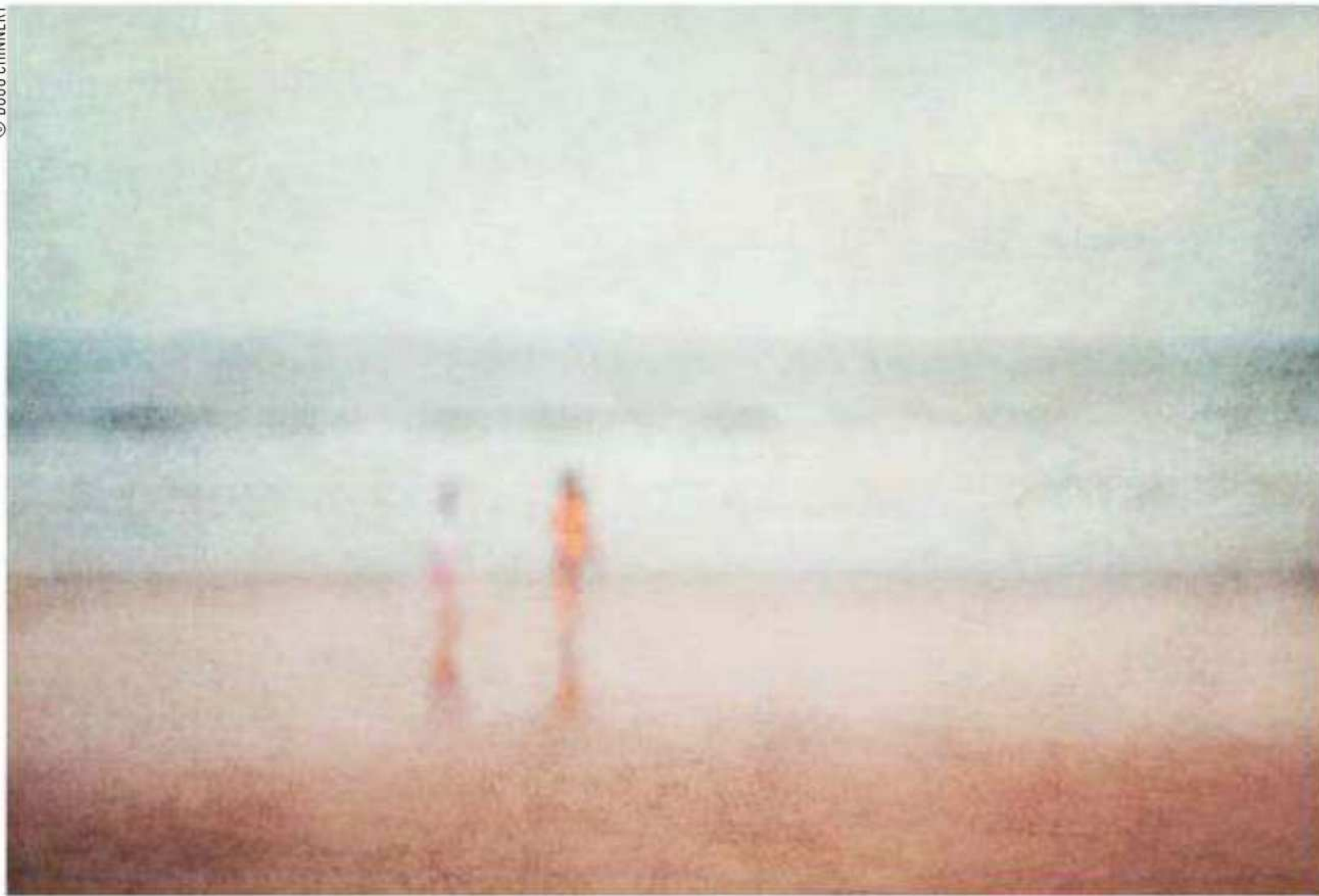
Nottingham. This is his first solo exhibition.

On display are around 20 colour and black & white landscape images exploring the notion of passing time. Each photograph has an exposure of 1sec or longer. The images depict the effects of time on the landscape that can't be seen by the human eye. From classic scenes featuring silky lakes to rushing skies and whooshes of colour,

Doug's sensitively produced images evoke feelings of contemplation, calmness and serenity.

Over the coming months visitors to the gallery can expect to see a wide-ranging programme of landscape and nature photography. Look out for a feature on Doug's work in AP later this month.

**Gemma Padley**



## The Brothers

By Elin Høyland  
Dewi Lewis Publishing, £30, 96 pages,  
hardback, ISBN 978-1907893087



**HARALD** and Mathias Ramen were brothers who lived in virtual seclusion in the middle of rural Norway. Photographer Elin Høyland had heard stories of the pair and decided to track them down to document their everyday lives. Her images are an incredibly touching tribute to the pair, whose simple way of life has now vanished into the annals of history. Each of the monochrome images conveys a sense of poignancy and honesty, and at no point do you feel that Høyland's motives are suspect. In fact, the most striking aspect is her obvious respect for the brothers. Her brief text at the beginning of the book is both enlightening and moving.

<http://blueeyesmagazine.com/>



**ONLINE** magazine Blueeyes was created in 2003 in response to what the founders identified as a declining editorial space for documentary images. The creators studied together at the Missouri School of Journalism in the USA, and their influences include such photographers as Eugene Richards, Gilles Peress, Larry Towell, and Luc Delahaye.

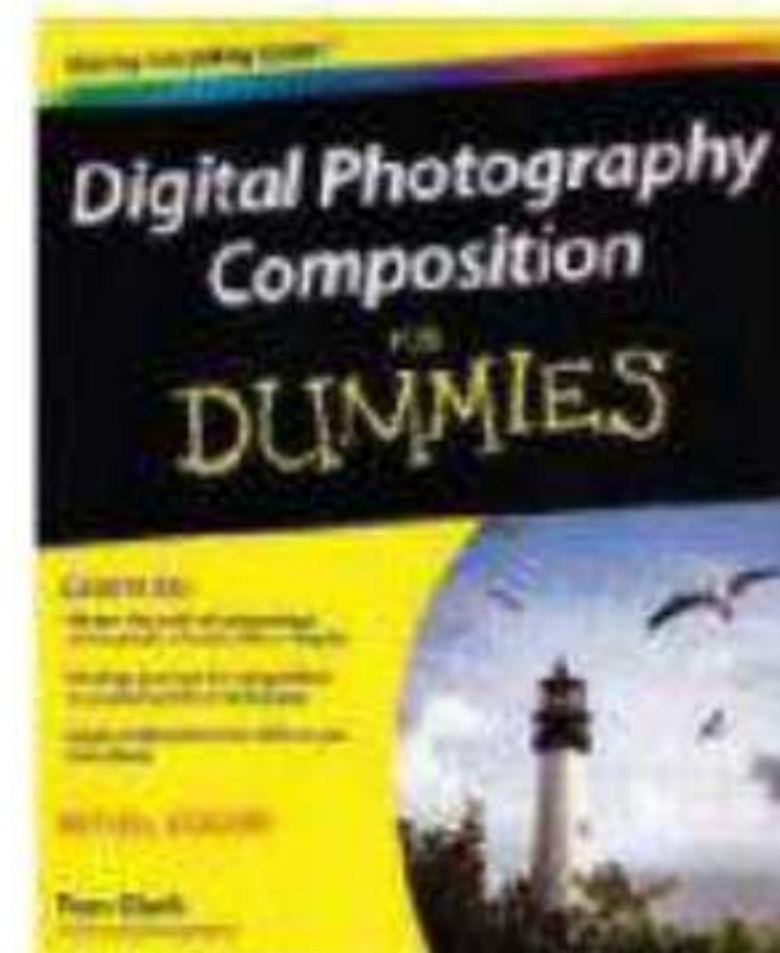
Throughout the many long-term projects on display, you'll find work that examines

social, political and environmental issues from around the world. The work on the site aims to be a contrast to the kind of photojournalism that you'll find in daily newspapers – the projects Blueeyes features are complex and intricate, some of them years in the making.

The featured photographers are often young and unpublished, so the images are always fresh. In the site's own words, 'All of this is an effort to understand ourselves and our world more clearly.'

# CONDENSED READING

A round-up of the latest photography books on the market



## ● DIGITAL PHOTOGRAPHY COMPOSITION FOR DUMMIES

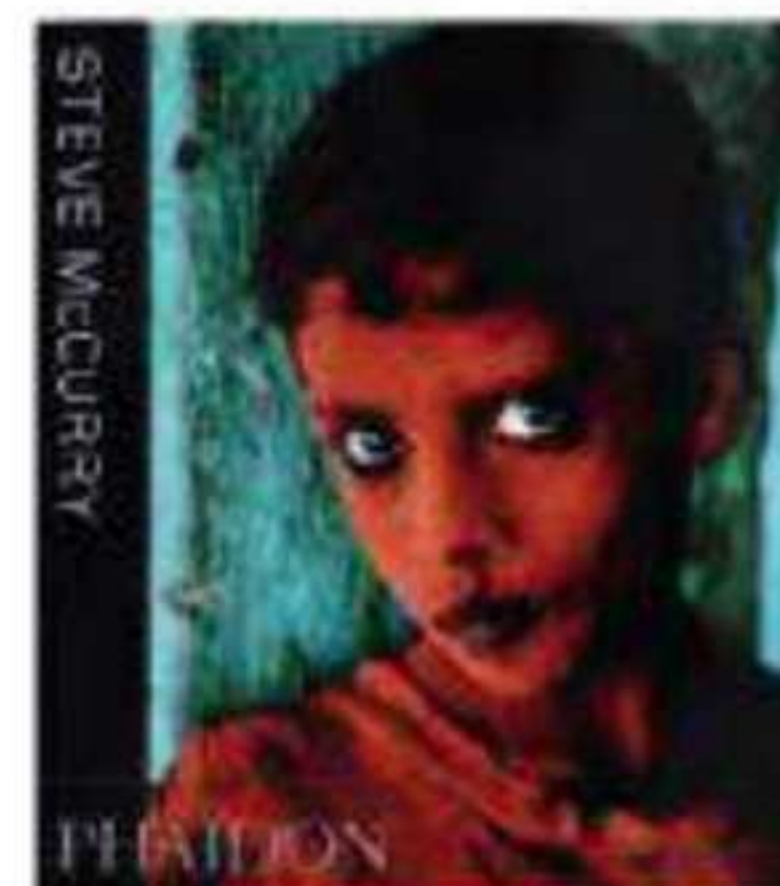
by Tom Clark, £21.99 This exhaustive book aims to help the reader master the craft of composing images and develop a strong photographic eye.

There are more than 300 pages of tips and ideas here and the book just about manages to fit in everything you could wish to know. It's worth seeking out.

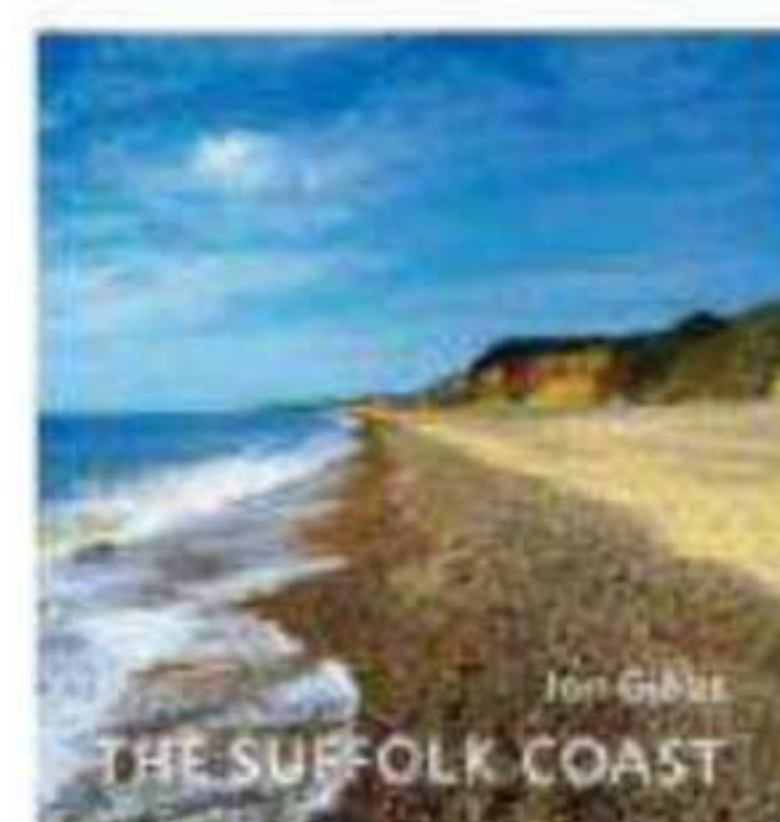


## ● FOCUS ON LIGHT & EXPOSURE IN DIGITAL PHOTOGRAPHY

by George Schaub, £12.99 Exposure is a tricky subject, and rather than wade through pages of information sometimes you just want a straightforward how-to guide. This is one such book and the concise writing style is its greatest virtue. The information is succinct and to the point, and it is written in an accessible way.



● **STEVE MCCURRY** by Anthony Bannon, £7.95 This affordable and compact retrospective of photojournalist Steve McCurry is an excellent starting point for anyone either looking to familiarise themselves with the man's work or even as a quick introduction to photojournalism. Each image is accompanied by a brief informative caption that fills you in on the story behind the shot.



● **THE SUFFOLK COAST** by Jon Gibbs, £16.99 Jon Gibbs whisks you away for a tour of his vivid and beautiful stomping ground. The images are excellent, with care and dedication clearly going into every shot. It would have been nice to hear how he set about achieving each picture, but as it stands this is a really lovely book.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### TRIPOD TRIBULATIONS

One hundred years ago or so, photographers were making their own collodion wet plates and exposures were measured in tens of minutes, so a few minutes fixing the camera to its support was no big deal. Today, the wet plate is replaced with a digital sensor and exposures are measured in fractions of a second, but we still have to screw our camera laboriously onto the tripod and then unscrew it to put it in its bag.

Tripod makers have recognised this for many years and produce their own bulky 'quick-fit' devices – all of which are different, even within one manufacturer's product range. I need a screwdriver or a coin to fit the adapter to my cameras, and then, when it's fitted, the camera is so large that I have problems packing it into a camera bag. Surely the major camera manufacturers can get together to come up with a simple bayonet-fitting replacement for the screw socket. This would probably cost no more for the camera makers as all the moving parts would be on the tripod and head. Plus, standard adapters could be made for all cameras fitted with screw and bayonet fittings.

I know most of my pictures would have been better if I had used my tripod, but it just takes too long to fit. So, I'd like to suggest that AP starts a campaign for a better tripod attachment and hope that Nikon, Canon and the rest sit up and take notice.

**Chris Mitchell, via email**

**You are quite right, Mr Mitchell. This all seems very old-fashioned these days – Damien Demolder, Editor**

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

As for the use of Photoshop and other photographic software, well, like it or not, it's here to stay. Giant leaps have been made in the digital photography world in the past 20 years and despite the constant claims of those who say film is or was better, the industry is not going to reverse its decision. In fact, it will probably move further and further away from the film days as time passes.

Kieran Soffe has the right to call himself an amateur if he so wishes and there is no shame in it – there are many great photographers in that category. But none of them has the right to stop progress – just not to use it, if they so wish.

**Chris Noble, Flintshire**

### THIRST FOR KNOWLEDGE

Although I have been snapping since I was about five years old on various hand-me-down film cameras, it is only recently that I have wholeheartedly grasped photography and really thrown myself into it in the hope that I can improve my distinctly average shots. I have bought a new Nikon D7000 DSLR, enrolled on a diploma in photography course, subscribed to AP and I ensure that I never leave the house without one of my cameras wherever I go. I find myself now with an insatiable thirst for knowledge and information of all things camera and photography related, and a deep desire to understand how everything works.

As such, I think that the addition of Professor Bob Newman to AP has been a superb appointment. Although I occasionally find myself re-reading some paragraphs of Professor Newman's discussions two or even three times over – and I hold an A level in physics and a degree in civil engineering – I think that the standard of technical information and explanations provided are just excellent. Once the penny drops and I grasp the message, I feel enriched and have the satisfaction that knowledge brings. While I know that in-depth technical discussions are not everybody's cup of tea, I would encourage everyone to have a read and learn and understand. You never know, it might even help you to take a better photograph. Here's to continuous improvement!

**Ben Hull, South Yorkshire**

**I'm glad you are enjoying them, Ben – Damien Demolder, Editor**

### NO SHAME IN IT

In response to Kieran Soffe's letter of the week (*Amateur or professional?*, AP 21 May), I would like to point out that equipment does not the photographer make. I too can't afford the so-called professional range of camera equipment,

but I do not begrudge those who can. Good luck to them. But in the end, the equipment is of no use if we can't see the picture in the first place. I know I have taken better images than people with better equipment, and I also know that people have taken better images than I have with lesser kit.

What The Duck



<http://www.whattheduck.net/>

### CAMERAS ARE COMPUTERS

Mat Gallagher's article on sensor comparison (AP 30 April) has prompted me to write in for the first time. When I started making pictures, everything was mechanical and chemical. Then came electronics with auto this and auto that. Today I am surprised to see that people still consider their DSLR to be a camera; I think we should regard cameras as small computers that are becoming ever more powerful.

In the early days of personal computers, Intel produced one chip (CPU) with different 'identities', the best examples being the 386DX and the 386SX. It was the same



chip in design, but in the SX version a sort of internal calculator (math processor) was simply disabled to make the chip slower. Most companies only needed SX machines, as DX was for number crunchers in finance, but that was just as hard to explain to consumers as it is to photographers who absolutely want a Nikon D3 when all they do is make 6x4in prints.

Later, powerful chips were made and some functions were disabled on purpose, with the chips marketed as different products. Intel also added specific functions that were only used by Microsoft. Compare this to the relationship between Sony and Nikon – the logic behind today's camera sensors is the same. My conclusion, therefore, is to invest in good glass and excellent technical skill – you tend to outgrow your DSLR faster than a film model.

**Michael Noel, Brussels, Belgium**

### MORE STAFF NEEDED

I loved Dr John Cartwright's letter regarding his local independent photographic dealer (AP 30 April). I too have been trying to support my usual photo store, but it's been increasingly frustrating of late. I'm referring to Jessops in Newcastle upon Tyne. This once-thriving bustling store is now a mere shadow of its former self. At one time I would wait in a long queue stretching almost onto the main street for 20 minutes to get served. Impatient customers and ringing, unanswered telephones were everyday occurrences, but there was at least a fair amount of staff. The last few times I've visited the store, there was only one assistant serving while another worked on the film-processing desk.

I recently wanted to buy an (expensive) tripod, but the customer in front of me – who was checking out a DSLR – was still doing so 20 minutes later. I – and two other customers – got so fed up of waiting we simply walked out. I've no beef with how long a customer spends examining a piece of kit, but I do resent waiting an intolerably long time due to a lack of staff. I went back to Jessops a few days later still hoping to get the tripod, but once again I walked out in frustration.

### CLUNKY AND PROUD

A 2011 article on the Zenit-B film camera could only appear in one photo magazine: *Amateur Photographer*. Tony Kemplen's account of his experiences with his Zenit-B (*A collector's life for me*, AP 21 May) was both entertaining and evocative.

The Zenit-B was my first camera back in 1972 and Tony listed the same quirks and flaws as I've experienced with mine. And I'm proud to say that, as I write, my Zenit sits nobly on my PC desk as it continues – at almost 40 years old – to give great results.

I don't own a digital camera and, like Tony, I scan my negatives and print in black & white via Photoshop – you don't need a digital camera to be a digital photographer! A battered old Zenit does the job admirably. Tony said that despite its 'clunkiness' he very much enjoyed using the camera. Long may his (and my own) keep on clunking!

**Raymond Bird, Northumberland**

Just across the road from Jessops is a Jacobs photo store. In there I found three sales assistants only too keen to help and I walked out with a new tripod barely five minutes later. I've been a loyal Jessops customer for 15 years and I realise this once-mighty franchise has had its share of financial troubles. But those troubles can only get worse if customers frustrated by the lack of staff end up walking out and spending their money elsewhere.

**Maureen Osborne, County Durham**

### THE VIRTUES OF LIVE VIEW

I would guess that 90% of photographs are taken with the camera held at about five feet or so above ground level. Convenient, perhaps, but not always the best for composition. Yet now and again the subject can be entirely changed for the better, and given a new dimension, just by the photographer changing the height at which the camera is held. For instance, a picture of a young child will look much better if the photographer gets down on one knee rather than employing the more common approach of looking down at the subject. The same also applies when taking pictures of small flowers.

I used to take a number of photographs while lying on my stomach, and this would often produce far more dramatic images than when I shot from a standing position. However, I have reached that stage in life when taking pictures in this way is far from easy. Getting down may be OK, but getting up again is considerably more difficult!

I used to think that live view was just another gimmick but, having bought a Fujifilm FinePix HS10 with a drop-down LCD screen, it has once again opened up to me the possibilities of taking photographs from a low-down viewpoint while I remain more or less in a vertical position. I now find it a lot easier to vary my viewpoint and give variety to my portfolio, all thanks to live view.

**Keith Hughes, Surrey**

**Live view and flip-out screens are much underrated by far too many photographers – Damien Demolder, Editor**



# BACK CHAT

## AP reader Tracy Calder considers the idea that over-photographing something can strip it of its beauty

**HAVING** recently revisited Susan Sontag's excellent book *On Photography* (1977), I was struck by the following sentence: 'Photographs create the beautiful and – over generations of picture-taking – use it up.' The idea that an object or scene can become more beautiful simply by being photographed is nothing new, but the implication that over-photographing the same object or scene can strip it of its beauty surely deserves further analysis.

According to Sontag, 'certain glories of nature' (sunsets and sunrises, for example) are considered clichéd and 'corny' by professional photographers; as a result, they become the photographic fodder of 'amateur camera buffs'. Although this seems rather patronising, it may well hold some truth. A few years ago, for instance, I witnessed thousands of starlings returning to their roost site on Brighton's West Pier in East Sussex. This glorious spectacle coincided with a picture-perfect sunset. As the birds formed dark clouds against the intense orange sky, I could hear countless camera phones springing into action. Surrounded by excitable gasps and frenzied picture taking, I found myself reluctant to set up my SLR. While the pier and its feathery residents were undeniably beautiful, I worried that my photograph would become just another sunset shot, added to the slush pile.

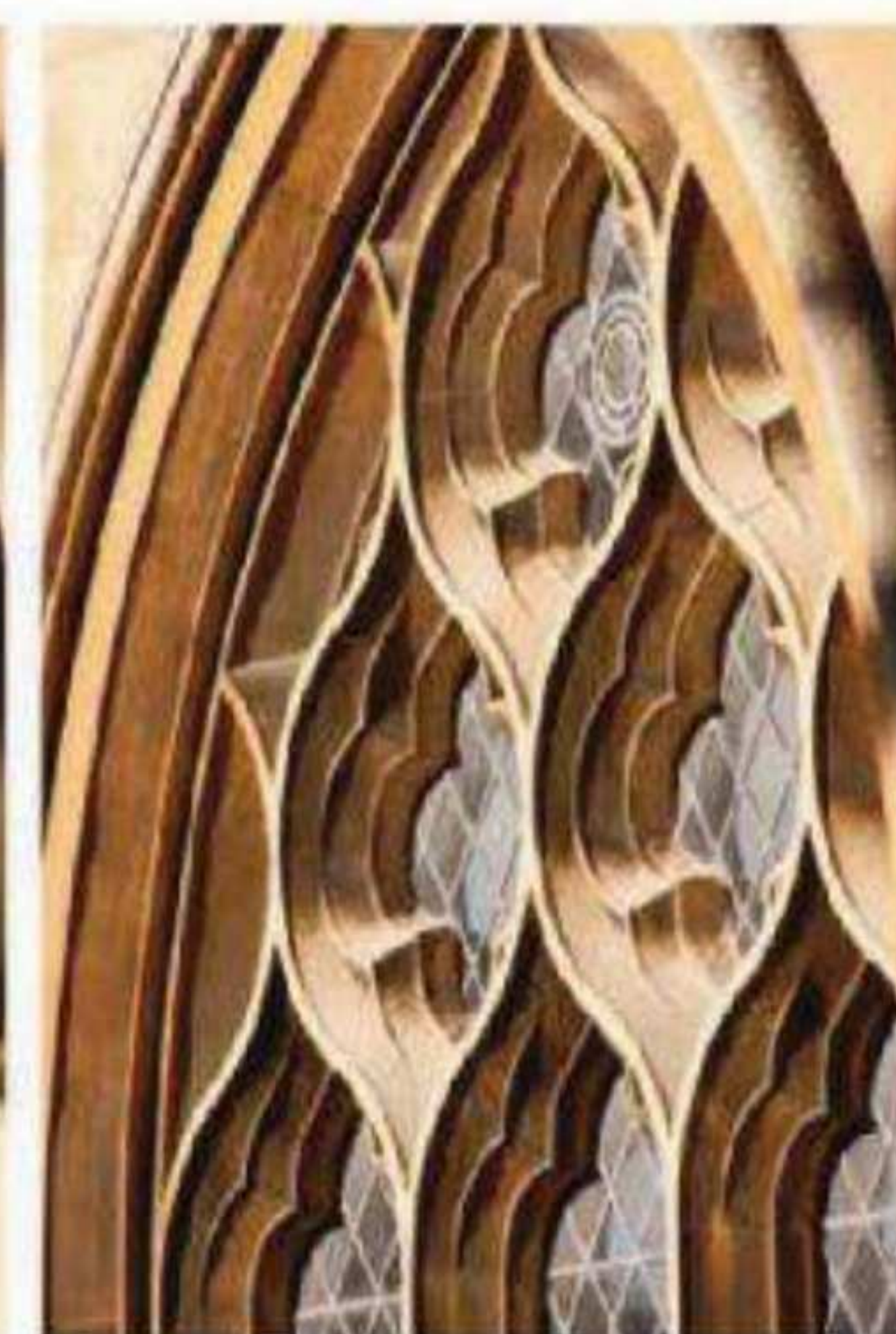
A few weeks later I was sitting in a café in Lewes when I noticed a group of tourists coming out of the museum across the street. One by one they approached the famous castle and held up their cameras to study it through their LCD screens. While watching them, it occurred to me that a popular landmark is almost always beautiful when you see it for the first time, but it can lose its lustre if you become over-familiar with it. Having lived in Lewes for six years, I tended to think of the castle as a navigational aid rather than a photogenic landmark. In order to redress the balance, I crossed the road and looked at the building as though for the first time. After a while the details in the stonework and the imposing shape of the barbican seemed to fall into focus.

Returning to Sontag's text, I came to the conclusion that no object or scene has a set amount of beauty that simply depletes each time it's photographed. A popular landmark remains popular because it is inherently beautiful. However, when we become over-familiar with a subject we tend to lose sight of its more subtle details: the intricate stonework of the castle, or the delicate shades of the sunset, for example. This, in turn, leads us to believe that it has become less beautiful. Perhaps by reminding ourselves that the views we consider clichéd will always be new and exciting to someone else, we can adopt what Buddhists call a 'Beginner's Mind'. By dropping our preconceptions we can explore a subject with a fresh, childlike curiosity, allowing us to recognise and capture its beauty in our own unique way.





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(i) For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

Available in Canon, Nikon and Sony mounts: The Sony mount does not include the VC (Vibration Compensation) image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24x16mm.

### TAMRON STOCKISTS

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# Andy Rouse@AP

Thoughts from a wildlife photographer's world



## THE DARTFORD

warbler (*Sylvia undata*) is a small passerine that mainly inhabits heathlands. It nests in

low shrubs such as gorse bushes, and feeds mostly on insects. The male has a grey back and head with a white-spotted, reddish throat. Its belly is also reddish, as are its eyes. The female is paler, especially on the throat, while the underparts are a brownish grey. The song is a distinctive rattling warble.

The Dartford warbler was named after Dartford Heath in Kent, where the first British sighting occurred in 1787. Originally from south-west Europe and north-west Africa, this partially accounts for the warbler's relatively low numbers because it is vulnerable to very cold weather.

For example, during the winter of 1962-63, the UK Dartford warbler population fell to just ten pairs, while the winters of 1938-41 and 1978-79 also saw the population plummet. Fortunately, thanks to repeated nesting and a high survival rate of the young, the Dartford warbler is able to recover easily and in 2006 the RSPB estimated there were 3,208 breeding pairs.

The effects of the prolonged cold winters in 2010 and 2011 have yet to be fully assessed, but some reports from important sites in Surrey, Berkshire and Hampshire suggest that numbers have fallen by 80-90%.



## ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

## Andy has a song in his heart and a rare warbler in his sights

### A BIRD IN THE HAND



**SPRING** is always a fun time for the wildlife photographer as opportunities abound. This spring has been exceptional,

as the weather has been glorious and a lot of species have really ramped up their breeding cycles to take advantage of this. Usually at this time of the year I am away travelling, but this year was different and I decided to get stuck into some serious bird photography with our rare species.

Dartford warblers are tiny birds – with a big attitude. They have taken a real pounding after this harsh winter. I live in Hampshire and a local wildlife guide told me of a good site where he had watched a couple of males singing away without any evidence of females. This is a very important point to note. Dartford warblers are a Schedule 1 (near threatened) species under the Wildlife and Countryside Act 1981 and are protected at the nest. In other words, you need a photographic licence to go anywhere near them with a camera. This is intended to reduce disturbance at the nest and covers not only the nesting activity, but also any nest-building activity. Therefore, at this time of year, you need to be very careful that the species you are photographing is still trying to find a mate and not in the act of nest building.

So, suitably assured by the guide, I packed my bags for a few days and drove overnight to the site. It was a beautiful morning, the skies were clear and the sunrise promised to be awesome. Armed with a dodgy map and a fully loaded rucksack, I headed into the hills and onto the heath. On the map I had a definite 'X' marking the spot, but when I stood there for 30 minutes I couldn't hear anything singing.

As the sun was racing above the horizon, I decided to widen my search and started following the path up, stopping every minute or so to strain my ears for the telltale song. Eventually I caught the quietest note at the end of the song, but it was definitely a dartie. I waited until it started to sing again in order to get its position. I did this for 20 minutes, walking forwards each time until eventually I spotted the little chap singing its heart out from its perch on top of a bush. I had found my dartie, but getting pictures of it was another matter entirely.

It sat on one bush for 30 seconds singing, then flitted to another and didn't seem to have much of a pattern. Stalking it across spongy heather with a 600mm lens and tripod was simply a wind-up, so I decided to sit and wait to see if it was on a circuit. To be honest, it was such a beautiful morning, in such a beautiful place, that I didn't really mind whether I took any shots or not.

I was in this relaxed frame of mind when the dartie appeared out of nowhere and sat singing to me on a bush 15ft away. Slowly I leaned forward and took the shot, as everything else was prepared long before the dartie arrived. I used an aperture of f/11 to get everything nice and sharp as I was using a 1.4x teleconverter on the 600mm lens, and dialled in -1/3EV compensation to the matrix meter so the whites didn't burn out.

I loved the shot; it was all beak and attitude, and perfectly captured the personality of the dartie, which is the key to all wildlife photography. And I am pleased to report that my friend has told me the little fellow has now got his girl. **AP**

Andy's shot of the Dartford warbler that is 'all beak and attitude'



© ANDY ROUSE



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3

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# PHOTO INSIGHT

Frans Lanting recounts how he took this unusual image of elephant seals and explains how he wanted to show the seals' individuality as well as their 'sameness'



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He discusses his favourite pictures and share his techniques for capturing dynamic nature images

**ONE HUNDRED** years ago the northern elephant seal was on the brink of extinction due to over-hunting. Only one bull and his harem survived on an inaccessible island off the Baja California Peninsula in north-west Mexico. The future looked bleak for the seals, but now, after decades of work to protect them, the population has increased dramatically. Remarkably, all of today's tens of thousands of elephant seals are believed to be direct genetic descendants of that one bull.

At the north end of Monterey Bay just off the central coast of California, a colony grew under the scrutiny of biologists from the University of California at Santa Cruz. It is one of the main colonies on the west coast of the US and is close to where I live. I've been photographing there for years.

Early in my career I joined the scientists on research trips. Their scientific perspective had a formative influence on my photography. I learned to recognise the behavioural patterns of the seals and how to interpret that knowledge visually. I also learned the value of staying still – how to watch one group of seals from a fixed viewpoint and wait for interesting things to happen instead of chasing ephemeral moments around a chaotic colony.

One evening two bulls got into a fight. It was breeding time when 3,000lb (1,360kg) bulls charged with testosterone vie for dominance and females, and can crush anything in their way. I watched as alarm rippled through a group of recently weaned pups clustered near the bulls.

From my dune-top position I aimed my camera (I don't recall the camera I used) at the pups below me. I had to work quickly and had no time to set up my camera on a tripod. Instead, I wedged the camera between my knees to steady it. I needed a good depth of field to bring the seals' faces into focus. Their expressions show naivety mixed with fear. I decided to fill the frame with the seals. Some of the animals appear to be looking straight at the camera while others face different directions.

When photographing the seals I typically have two cameras – one with a long lens,



such as a 300mm, 400mm or 500mm, depending on the situation – and the other with a telephoto zoom, which could be a 70–200mm lens with a teleconverter or a 200–400mm, which enables me to zoom in and out very quickly. There is generally enough light during the day to not require a tripod. I'll use a shutter speed of at least 1/125sec if the animal is moving.

One thing I learned when photographing elephant seals is that on a sunny day you might as well stay at home rather than try

to photograph them. The light becomes too harsh to render detail on the seals' bodies so you end up photographing the interplay between highlights and shadows rather than the seals themselves. If you want to show the seals you have to shoot on an overcast day or wait for dawn or dusk.

On this occasion the light was bright but overcast. The soft light of an overcast evening added a cool blue tone to the silky texture of the pups' baby fur not yet scarred by the events of life. As they

To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

WORLD VIEW





© FRANS LANTING

looked up in synchrony, they were still a perfect illustration of their common genetic roots – identical individuals. Scientists have found that these seals are all genetic carbon copies of each other. It's an interesting concept and one that was definitely at the back of my mind when I was photographing them. Genetically, the seals are identical, but each one has its own personality.

It's very important to be aware of the impact you are having on the animal you

are photographing, especially now there are many tours where people can get close to marine mammals. Imagine a scene where there are thousands of seals clumped together and scattered along the tide-line. You have to be very careful not to cause a disturbance, which could lead to a stampede that might result in injuries to the seals. In my experience, it's better to stay on the periphery of the colony. This means you can scope out the situation and find the most promising spots, then let the soap

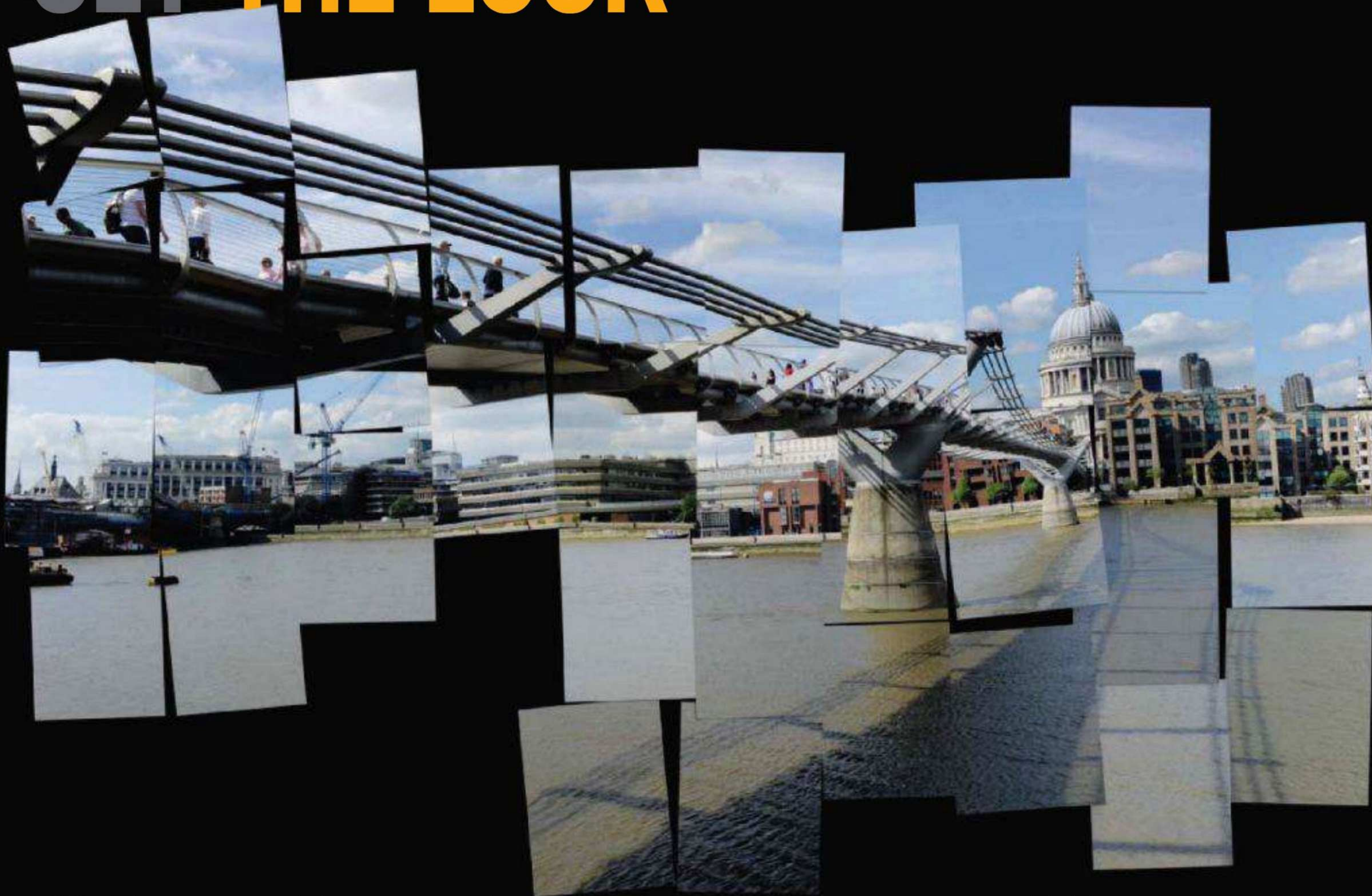
opera unfold in front of you. I often crawl on my hands and knees so I am at the seals' level. They don't mind that nearly as much as if you walk around on two feet – then you really stand out.

I love the repetition in this image and the connection with the viewer through multiple sets of eyes – it's quite arresting. Any occasion where you have multiple patterns satisfies our innate sense of design. There's also the emotional connection of identifying with real animals, which I love. **AP**

**Frans Lanting  
was talking to  
Gemma Padley**



# GET THE LOOK



## Single-image collage

You don't need to take tens or hundreds of photos to create a photo collage. **Tim Coleman** explains how to create one from just a single image



**PHOTO** collages are most commonly associated with David Hockney's joiners and Polaroid collages. Both styles piece together several photographs of the same scene, each in very different ways, into one image. The joiners are hand-placed at varying angles, while the Polaroids are in a neater grid. There have been various imitations of these techniques, although the joiner is perhaps the most popular.

Joiners have an abstract Picasso-style feel because each image is shot from a slightly different angle or focal length. This means that lines and sizes do not match up perfectly. Furthermore, many of the exposure values are different, so the white balance and brightness can vary.

A similar effect can be achieved from a single image by splitting it into several segments to create a joiner or even a Polaroid collage. The technique here is not a difficult one to learn, but it is time-consuming – just like a real Hockney collage!

**SOFTWARE USED** Adobe Photoshop CS5

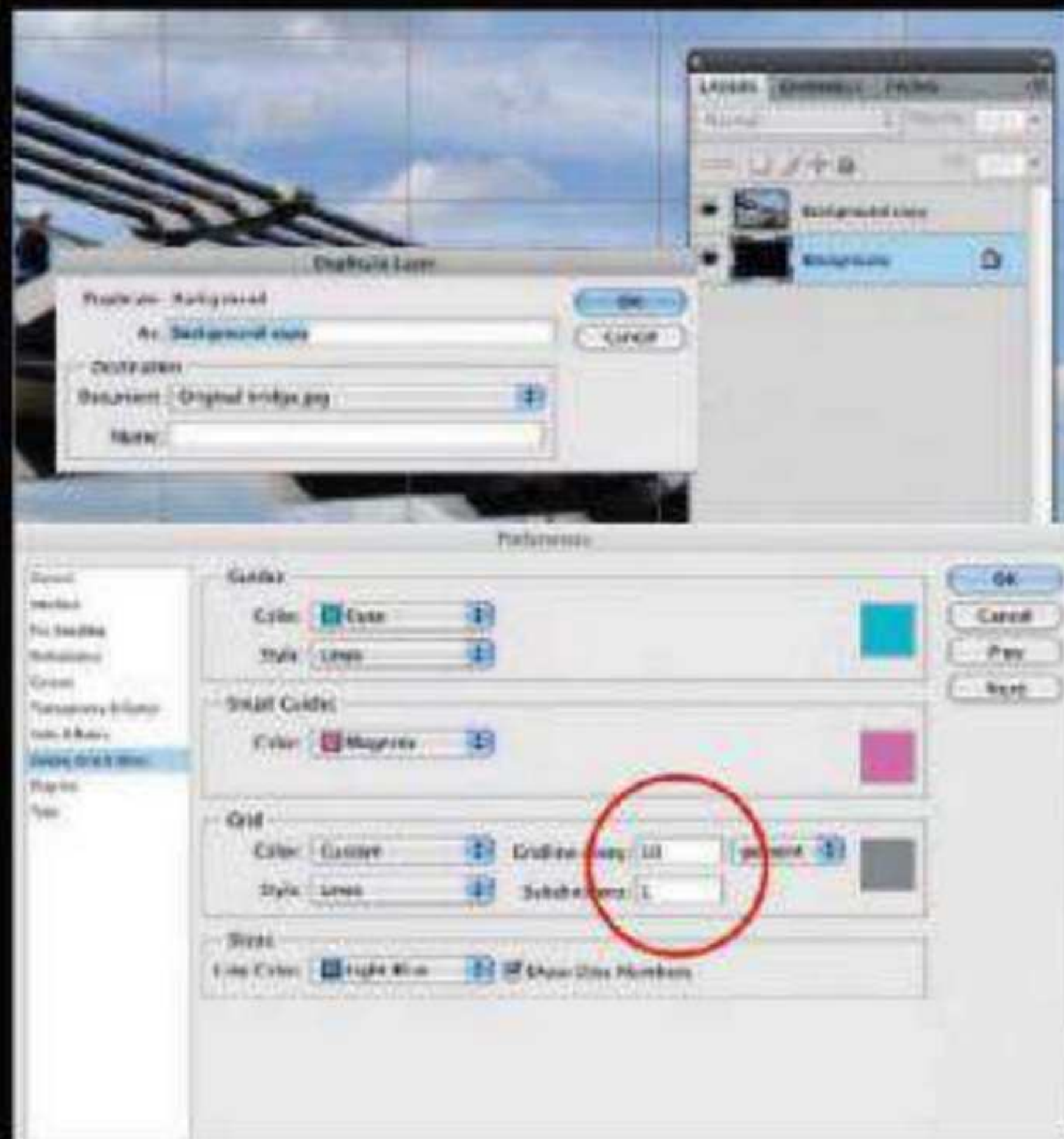
**SKILL LEVEL** ■■■■■

**TIME TO COMPLETE** 1 hour

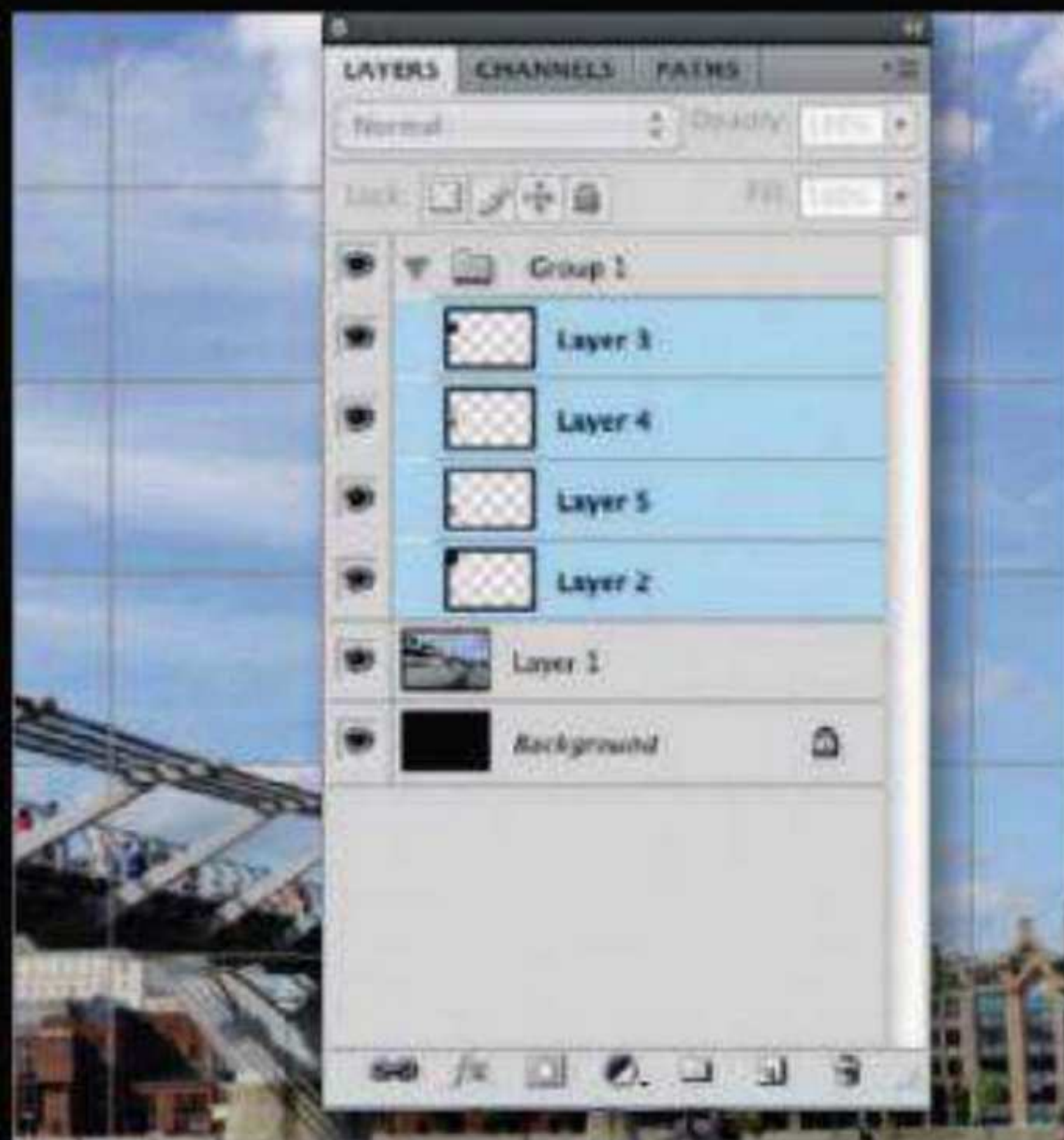
**SYSTEM REQUIREMENTS** Windows or Mac



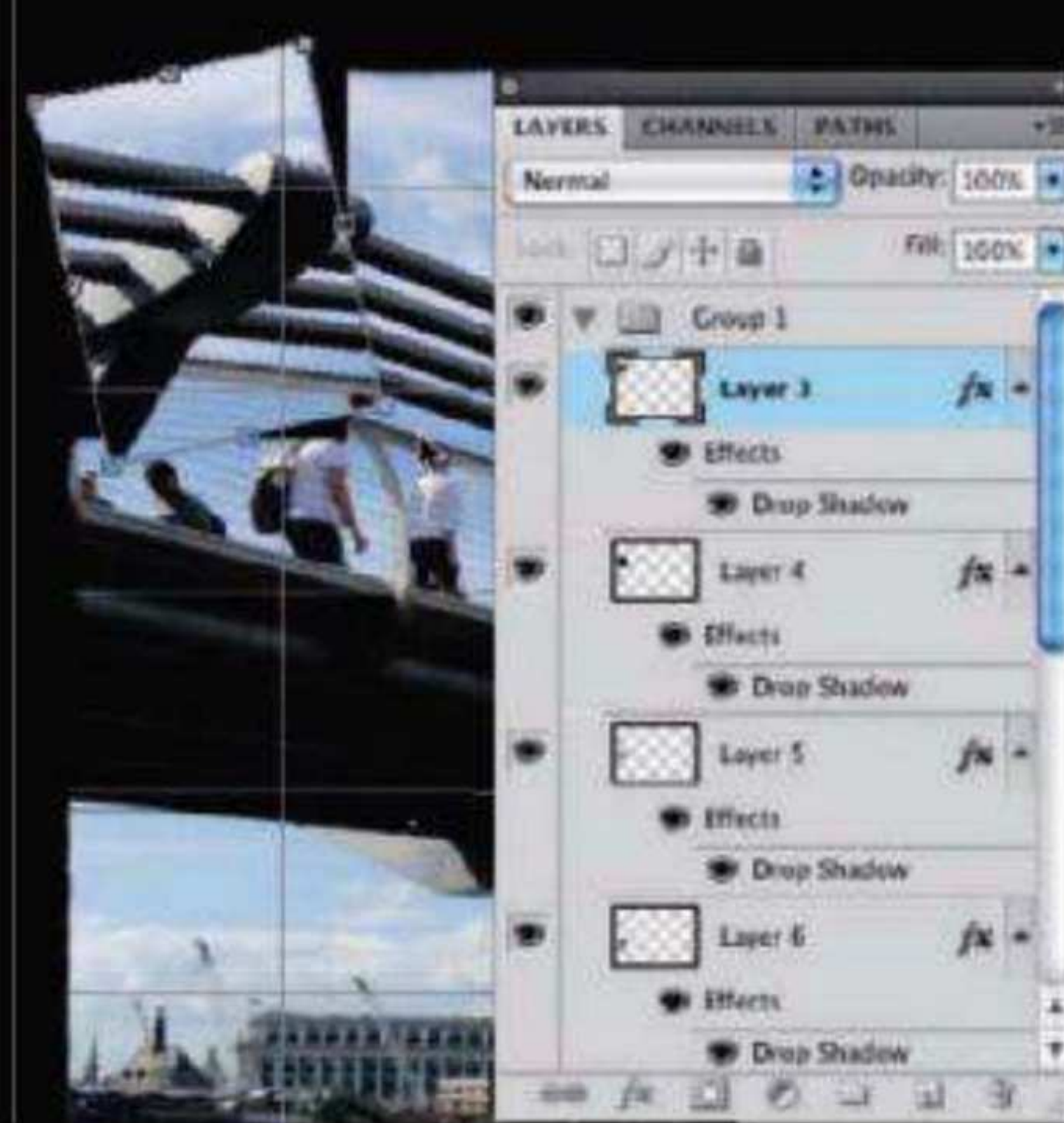
**1** Open your image in Photoshop and copy the background layer (Layer>Duplicate Layer), naming it 'Layer 1'. Reselect the background layer and press Alt+Backspace to change it to black. Hide it by clicking on the eye icon. Go to View>Show>Grid and then Preferences>Guides Grid & Slices. Select Gridline every 10% and with 1 Subdivision. Now the background is ready.



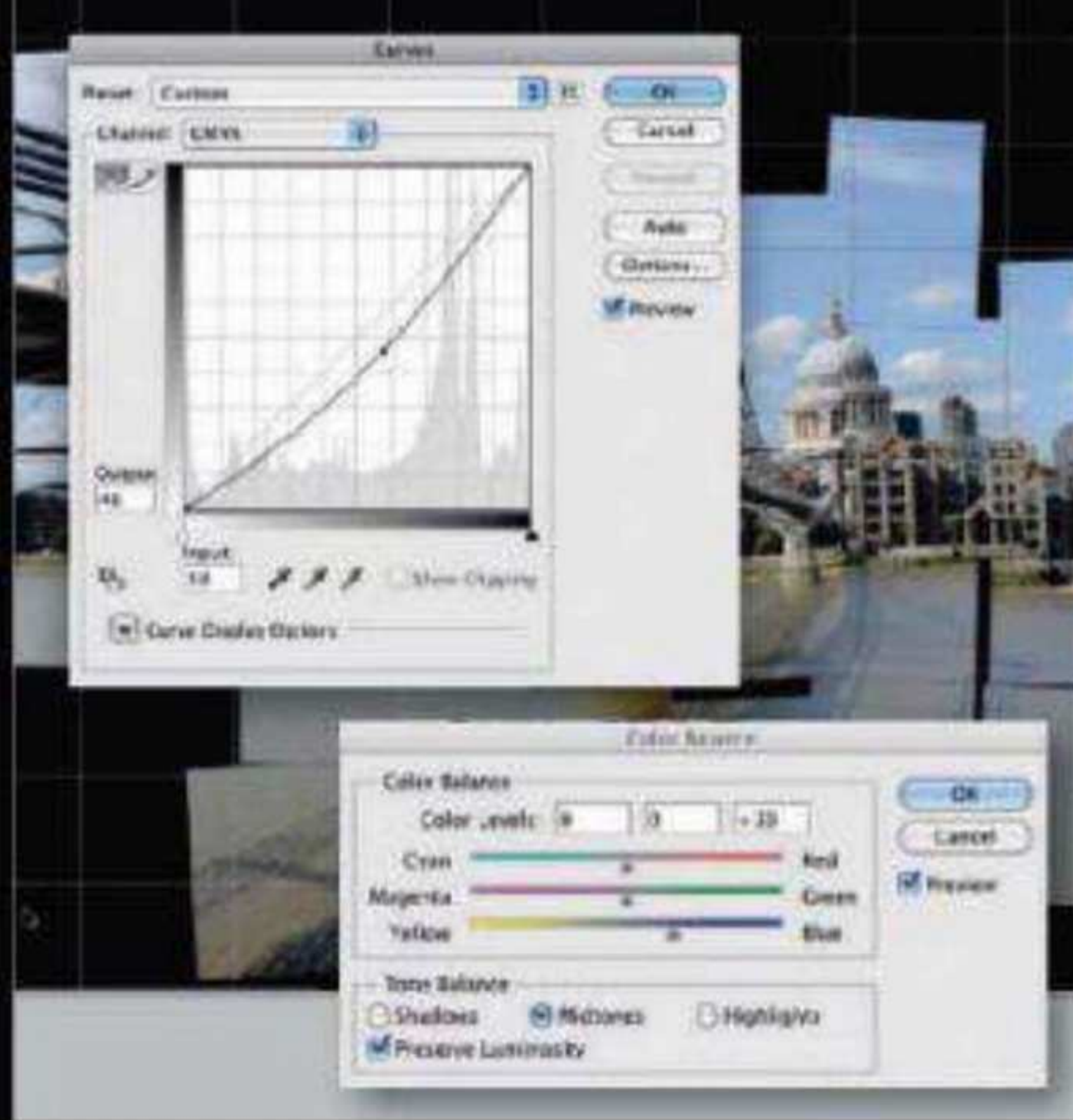
**3** Create a new layer group (Layer>New>Group). Move all the layers created from column one into the group. Now repeat the Marquee selection process from Step 2 for column two and create a new group (2) for the new layers. Do this across the entire image, giving you ten groups. I have chosen areas of interest in the frame and not created a layer for the areas of sky and water with less detail. Make sure Layer 1 sits directly above the background layer in the layers palette.



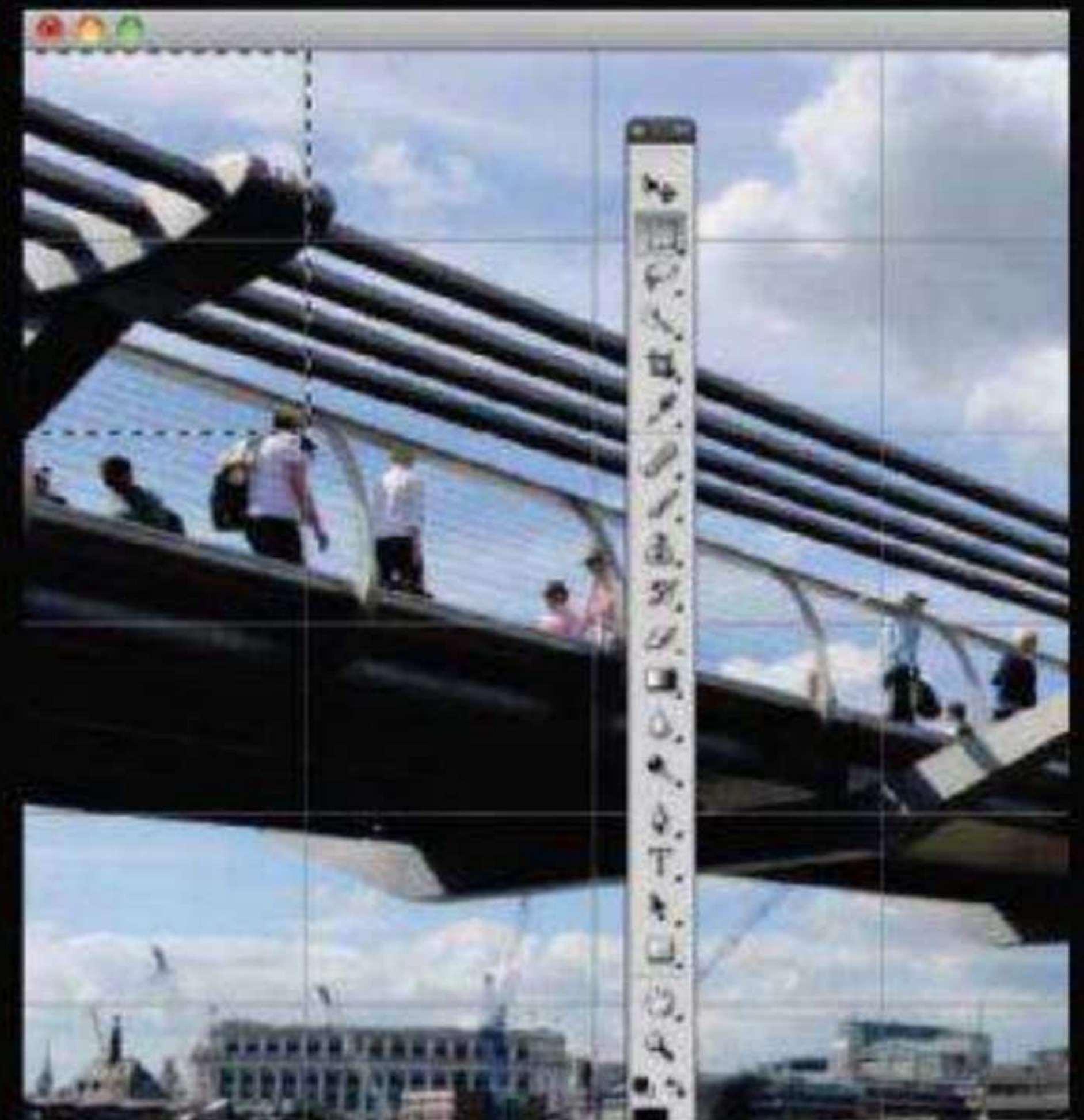
**5** Rotating each layer a little gives the impression that the layers have been placed together by hand. In the layers palette, highlight the layer you wish to rotate. Now select the Move tool (V) and, with Show Transform Controls ticked, move the arrow to just outside the corner of the layer so that a curved arrow line appears. Now click and rotate the layer. Blurring some of the exposures (Filter>Blur>Gaussian Blur) creates the effect that there are separate prints.



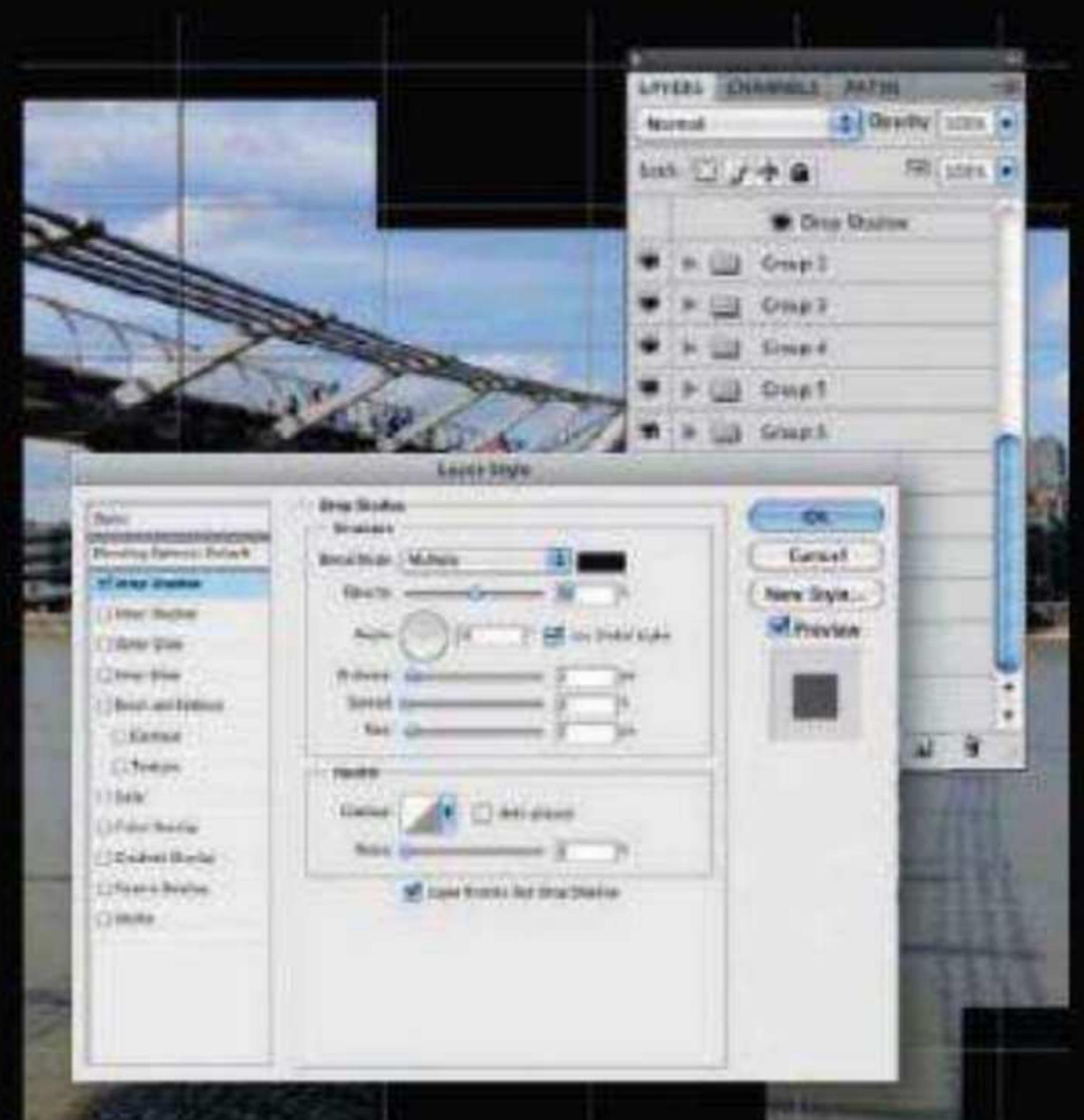
**7** Most of David Hockney's collages consist of prints with varying exposures. This helps to make each layer stand out from the next, so use Curves (Image>Adjustments>Curves) to brighten or darken each image. With the Curves window open, click on a point in the middle of the line and drag it to create a slight 'U' shape. For a basic colour balance shift (Image>Adjustments>Color Balance), move one of the sliders in the Color Balance window to a suitable colour.



**2** Due to the large number of layers this technique requires, it is best to work strategically across the image. First go to View>Snap to>Grid and then select the Rectangular Marquee tool. With layer 1 selected, highlight the top left grids (1 across and two down) and then copy (Edit>copy) and paste (Edit>Paste). A new layer will appear (layer 3). Select Layer 1 again and move the selection to the two grids below and repeat this process all the way down the first column.



**4** Increase the size of the canvas by roughly 20mm on each side and select the canvas extension colour to black. Now, in Group 1, double-click on the first layer (layer 3). Select Drop Shadow and change the Opacity to 40% and click OK. This will help each layer stand out more. It cannot be applied to all layers simultaneously, so instead hold down the Alt key and drag the Drop Shadow effect icon onto every layer individually. To see your progress at any point, hide Layer 1 (background copy).



**6** Key details in the scene are shown on a larger scale in Hockney joiners. London's St Paul's Cathedral is the point of interest here, so I will enlarge the layers containing it. With the Move tool selected, hold down Shift and Alt to maintain the layer ratio, click and drag on the corner of the layer and increase the size.



## TAKING IT FURTHER

In the landscape I kept the same proportions for each layer and kept the selection to a fixed size. When creating a portrait you can ignore these guidelines and make the details of the face disproportionately large and distorted.

**NEXT WEEK** We talk to Mark Murfitt and find out how he creates his striking joiners





A crucial  
component of a  
successful yacht  
image is a perfectly  
straight horizon





# A life on the ocean wave

Photographing yacht races can be an unpredictable affair, but photographer and sailing enthusiast **Rick Tomlinson** has spent years honing his skills. He talks to **Oliver Atwell**

**WHEN** we think about sports photography, no doubt many of us imagine sitting comfortably on the sidelines firing off the shutter when a shot presents itself. Not so if you're yacht race photographer Rick Tomlinson, who often finds himself in the thick of it being lashed by wind, rain and seawater. Rick's images helped to redefine what could be done in sailing photography and these days he finds himself being commissioned to document many of the world's most important yacht races.

Rick's passion for photography blossomed while working as part of a boat-building team. 'One day I met Alistair Black and Christian Fevrier, two veteran yachting photographers,' says Rick. 'They came to photograph the boat that we were working on. That definitely piqued my interest.'

Following this encounter, Rick participated in his dream race – the Whitbread Round the World Race (now known as the Volvo Ocean Race). It was here that he began shooting photographs after someone requested a visual record of the event.

'I had a few ideas and techniques in mind,' says Rick. 'I was particularly keen on slow exposures and night-time photography, so I conducted a series of different experiments such as fixing the camera to the boat and leaving the shutter open.'

'It was very much trial and error. It was particularly difficult then because I was using film and we'd be out at sea for 30 days. I'd get the images processed with no real understanding of what I did. Now, with digital imaging, you can view your results instantly and adjust your exposure as necessary.'

The feedback from Rick's images was hugely positive and helped to shift the



parameters of what could be done in sailing photography. 'Magazines such as *Yachting World* encouraged me to carry on and gave me some assignments,' he says. 'As the years rolled by, I found myself doing less and less sailing and more and more photography. In the gaps between races I was learning all the necessary skills. I'm fairly self-taught and have worked hard to evolve my instincts. It wasn't something that happened over night.'

Since his initial photographic projects, Rick has been involved in numerous assignments, such as being the official photographer for the Volvo Ocean Race in 2001-02 and 2008-09, and photographing the GBR Challenge at the America's Cup in Auckland, New Zealand, in 2002-03. It's all quite a jump from his beginnings as a sailor.

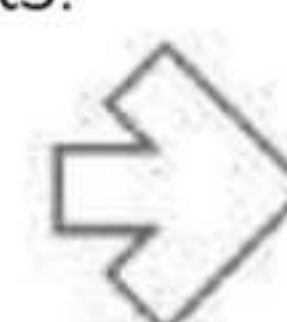
## LOCATION, LOCATION

A crucial decision to make when shooting a yacht race is the location from which to shoot. There are many options available, and in Rick's case it's one that is often dictated by the assignment and its budget.

'I'm fortunate in that I generally find myself shooting from helicopters or rigid inflatable boats (RIBs),' says Rick. 'But it really depends on who's paying the bills and what type of shot they're expecting. If I'm lucky enough to work for a company that has commissioned me, then I can find myself shooting from a helicopter. Unfortunately, that's not a cheap option.'

But you don't have to spend a fortune to achieve successful yacht-racing shots.

'If you're shooting on land, you are far more likely to be able to





**‘You should understand how the crew, the boats and the sea behave. If you have that knowledge, then you can position yourself safely on the boat’**

➡ previsualise your shots,’ says Rick. ‘When you’re planning, you’ll find there are certain vantage points that are worth investigating and considering. For example, you’ll find that you’ll have an excellent view from the start line.’

According to Rick, you can get a particularly effective shot if you are able to include some sort of landmark within your photograph. ‘Landmarks are a way of lending your image a striking composition,’ he says. ‘If you’re shooting the Round the Island Race in Cowes, try positioning yourself so you can include The Needles or St Catherine’s Lighthouse in the image.’

However, a photographer on a chase boat has a variety of issues to consider. ‘A good understanding of the course is crucial,’ says Rick. ‘When you know that the boat is going to change direction, you can anticipate how the crew on the yacht you’re following will react and what manoeuvre they’ll attempt. It’s important to remember that although you’re shooting on a vast expanse of ocean, there are set marks that the boats have to follow.’

Knowing how the crew will react to the changes in direction will also help to avoid anyone getting hurt. ‘You should understand how the crew, the boats and the sea



ALL PICTURES © RICK TOMLINSON

behave,’ says Rick. ‘Otherwise you could find yourself putting the other members of the crew at risk by getting in the way. If you have that knowledge, you can position yourself safely on the boat. When you’re getting shots from on board you can use the rough waves to your advantage. Waiting for the moment that a huge wave sweeps up over the side of the boat you’re focused on can make for an incredibly dramatic image.’

When shooting at sea it is important to ensure that the horizon is straight at all times. ‘It’s regarded as a fairly crucial component of a successful image, otherwise it throws your image off balance,’ says Rick. ‘With film it used to be paramount, but now with digital images and Photoshop it isn’t such a problem if it’s slightly off. If you need to you can use the Free Transform tool (Edit>Free Transform) to adjust the angle of your image.’

Rick maintains that you must also be prepared for whatever conditions the weather decides to throw at you. ‘Before going out to view or participate in a race, check the weather forecast,’ he says. ‘Sometimes you’ll have to be quite selective about the times of day that you shoot. Rain and mist are the worst possible conditions for photography.’

### THE RIGHT LIGHT

Like a lot of photography, shooting in the open means you often have no control over the light and must work with what you get. ‘Most races start at ten in the morning and finish some time in the afternoon,’ says Rick. ‘That can be difficult as it means that you miss the first morning and early evening light, which is when you’ll find the most dramatic images. When you’re working with digital equipment you have a lot more control in post-production. If you’re working with daytime sunlight shots, you can take the highlights down a bit and bring up the shadows to add drama.’

A major issue that can often prove tricky to deal with is how best to expose for the bright white sails of the yachts. ‘If it’s the middle of the day, white light reflecting off the sails can affect the metering,’ says Rick. ‘I often use the exposure compensation, such as  $+\frac{1}{3}$  or  $+\frac{2}{3}$ .’

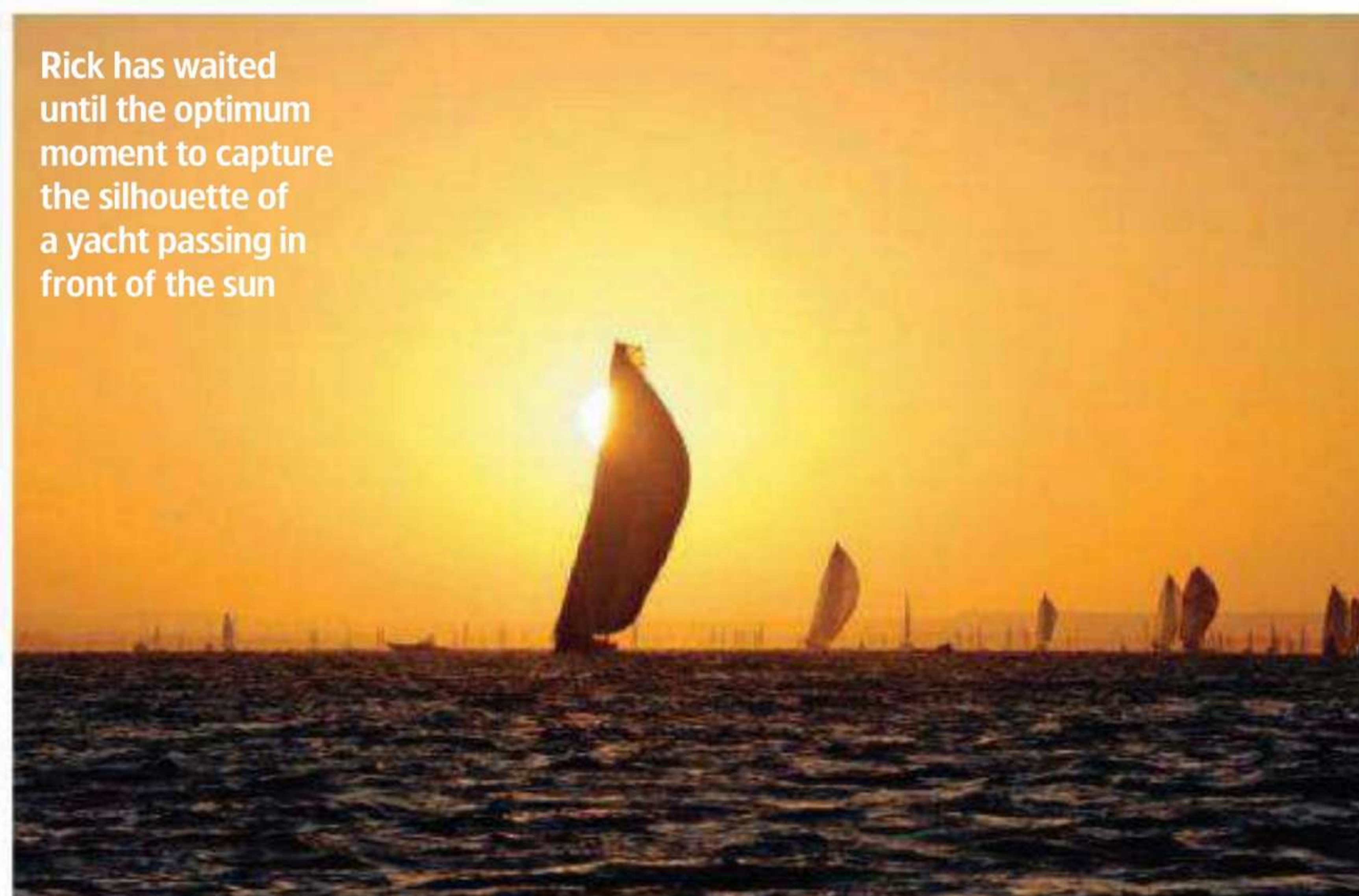
Another factor that should be considered is working with the reflections of light off the water. ‘The sun sparkling on the water can make a really beautiful image,’ says Rick. ‘Shooting quite low and using a long lens can produce out-of-focus blobs of light in the foreground and background.’

‘Also, if you’re shooting late in the afternoon and the sun is just hanging over the horizon, it can be nice to wait for the moment the sails from one of the yachts pass in front of it. If you shoot directly into the sun you can get a really nice silhouette.’



**Top left: Action from the 2010 JP Morgan Round the Island Race**


**Below: Using landmarks – St Catherine’s Lighthouse on the Isle of Wight**



**Rick has waited until the optimum moment to capture the silhouette of a yacht passing in front of the sun**







Capturing the rough conditions of the sea can make for some truly dramatic images

## EQUIPMENT

When shooting, Rick tends to use the auto settings on his camera. 'The apertures tend to be quite shallow, mostly around f/5.6 or f/8,' says Rick. 'In that way, the subject you've focused on stands out a lot more within your frame.'

Following the rise of digital technology, Rick has found a level of freedom that was previously not available to him while working with film. 'Now, we're able to shoot with higher ISOs, such as 400, but we can also use faster shutter speeds,' says Rick. 'The risk of getting any visible grain or noise on the image has reduced dramatically. Now there's a lot more freedom.'

Rick uses a Nikon D700 camera, a piece of equipment that he feels entirely comfortable with. 'It's still the camera for me,' he says. 'I like the fact that it's a lightweight, full-frame camera. I prefer the

full-sized sensors that top-end professional cameras have. The battery life is also particularly good and I'm able to shoot all day on one battery.'

'I tend to use zoom lenses because it gives me a little more range when I can't alter my position due to the restrictions of space,' he adds. 'I use Nikon 17-35mm f/2.8, 24-70mm f/2.8 and 70-200mm f/2.8 lenses. I also have a fixed prime 300mm f/4 lens.'

'I must admit that my favourite lens is the fixed 300mm. I always carry one camera body with that lens attached. It's the shallow depth of field that I like. You can be tight in on the action and have the background right out of focus. It allows you pick out the details and have a nice compressed image.'

So what precautions does Rick take to protect his expensive equipment when he's out shooting? 'Generally, the top-end cameras are well sealed so a bit of spray

should be fine, but one big wave and they'll be ruined,' he explains. 'It's not uncommon to get a bit of general fatigue on the camera. I'd recommend buying a protective housing.'

## FUTURE GENERATIONS

Although the technology and the boats have changed over the years, the aim of photography has remained the same. 'No matter what changes occur, the basic principles remain consistent,' says Rick. 'It's a photographer going out and shooting the thing he or she loves. We're still in the same position we were back when photographers were pointing their Box Brownies at the sea. I just love capturing the moments that unfold in front of me and then sharing them with the public. Hopefully, I can help to inspire future generations to get into sailing photography and push the genre forward.' **AP**

To see more of Rick's work visit his website at [www.rick-tomlinson.com](http://www.rick-tomlinson.com). You can also visit his studio at 12 Shore Path, Gurnard, Cowes, Isle of Wight PO31 8LL. Tel: 07785 317 198. Rick's images will appear in the **Round the Island in 80 Years** exhibition, an event marking the 80th anniversary of the first-ever Round the Island Race, which is now sponsored by JP Morgan Asset Management. The exhibition dates are 15-18 June at the Quay Arts Gallery, Sea Street, Newport Harbour, Isle of Wight PO30 5BD, and 24-26 June at the Race Village in Cowes Yacht Haven. Admission is free. Visit [www.roundtheisland.org.uk](http://www.roundtheisland.org.uk) for details



# JOIN THE EDITOR

ON 8 JULY AT LACOCK ABBEY – THE HOME OF FOX TALBOT  
FOR A PHOTOGRAPHIC DAY INCLUDING A TWO-COURSE LUNCH

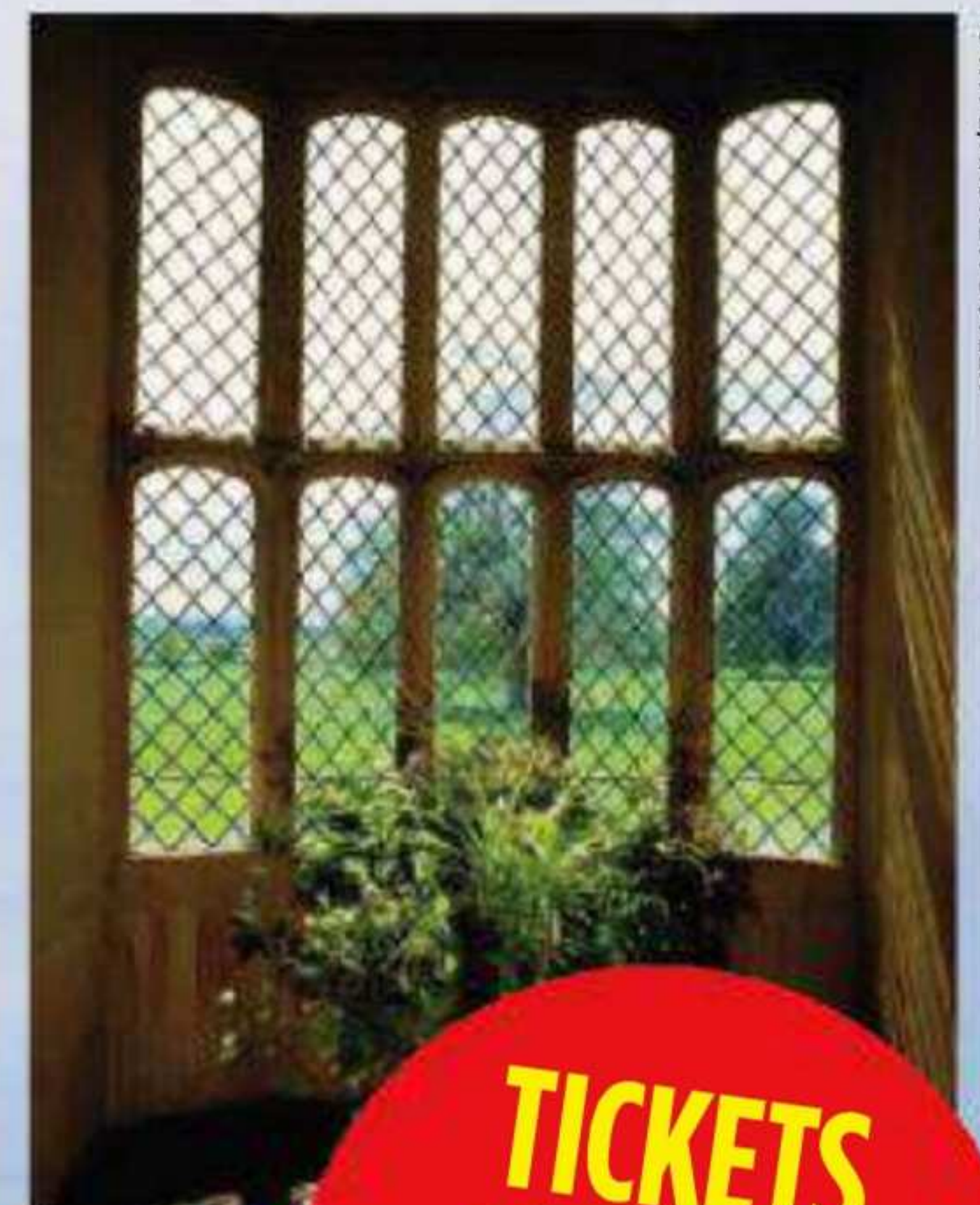
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of William Henry Fox Talbot, the father of British photography



The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will be able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



©NTP/ANDREW BUTLER

**TICKETS**  
**£125**

Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

## ITINERARY

10.00	Arrive at the Abbey
10.15-10.30	Introduction
10.30-12.30	Fox Talbot Museum and Abbey
12.30	Lunch at The Sign of the Angel Inn
14.15	Fox Talbot Museum and Abbey
16.30	Tea and coffee and a goody bag
17.00	End of day

## WHEN AND WHERE

Date	8 July 2011
Time	10am-5pm
Location:	Lacock abbey, Wiltshire
Tickets	£125
To book	Please call 0203 148 4326/1 or email <a href="mailto:spiadmin@ipcmedia.com">spiadmin@ipcmedia.com</a> for further information

**LUNCH**  
**AT THE**  
**SIGN OF THE**  
**ANGEL INN**

For further details visit [www.amateurphotographer.co.uk/dayoutwitheditor](http://www.amateurphotographer.co.uk/dayoutwitheditor) or call **0203 148 4326**

**CONDITIONS** The photography day is for up to 48 readers only. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

©NTP/ANDREW BUTLER



# Canon

# APoy Amateur Photographer OF THE YEAR COMPETITION 2011

# £25,000 IN PRIZES TO BE WON

Your chance to enter the UK's most prestigious competition for amateur photographers

We are now five rounds into this year's Amateur Photographer of the Year competition and things are hotting up. If you haven't entered yet, don't worry, as there's still time to be in with a chance of winning the coveted Amateur Photographer of the Year 2011 title and £5,000-worth of Canon camera equipment as the overall prize.

Round five's theme is Creative wildlife, and we're looking for breathtaking images of British or foreign animals. From portraits to documentary-style shots of animals in the wild, this month's theme offers enormous scope. We are looking for original images that are well conceived, technically excellent and explore the subject in an imaginative way. Points will be awarded for creativity, technical ability and interpretation of the theme. The winner of round five will receive a Canon EOS 600D with an EF-S 18-55mm f/3.5-5.6 IS II lens, which is an ideal camera and lens combination for taking wildlife shots.

On page 30 you'll find advice on how to photograph wildlife plus a table outlining the themes for future rounds, the closing dates and the issues in which the results will be published. The closing date for round 5 is 24 June 2011. The top three winners from this round

will each receive a fantastic Canon camera (see page 31 for details) and the top 30 highest scoring images will be published in AP 30 July. The scores from the top 50 images will be published on our website.

All the information explaining how to enter can be found on our website and

the link is at the bottom of this page. Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please also include a couple of sentences explaining where and how

you took your image, plus the camera and lens you used. Most importantly, don't forget to include a daytime telephone number and your full postal address so we can contact you in the event that you win.

Round five  
**CREATIVE  
WILDLIFE**



**How to enter via email** For full details of how to enter via email and terms and conditions visit [www.amateurphotographer.co.uk/apoy11](http://www.amateurphotographer.co.uk/apoy11)



# Canon

## Round five

# CREATIVE WILDLIFE

## APOY 2011

Creative wildlife, the theme for round 5, is one that can be done in the comfort of your own back garden. However, you might also like to explore your local park or woodland, or visit a wildlife centre. Try to go beyond conventional wildlife images. You could try using a slow shutter speed and pan with the animal or bird, or photograph multiple

animals, making a feature of pattern and shape. Once you have decided what animal you are going to photograph, think about when and where you are going to take your image. What is the best time of day to photograph the animal? What kind of lens will you need? Remember, the animal's wellbeing is paramount and it is never acceptable to put any creature at risk for the sake of a photograph. Before you set out, take time to research your chosen location. An understanding of your subject is also important. Try to anticipate the animal's behaviour and spend as much time as you can observing its behavioural patterns. There are numerous wildlife images online and in books, on greetings cards, posters, calendars that you could use for inspiration, but remember, we are looking for images with that extra creative edge.

## PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

## WHY NOT TRY...

Here are some tips and suggestions to help you get started



RICHARD SIBLEY

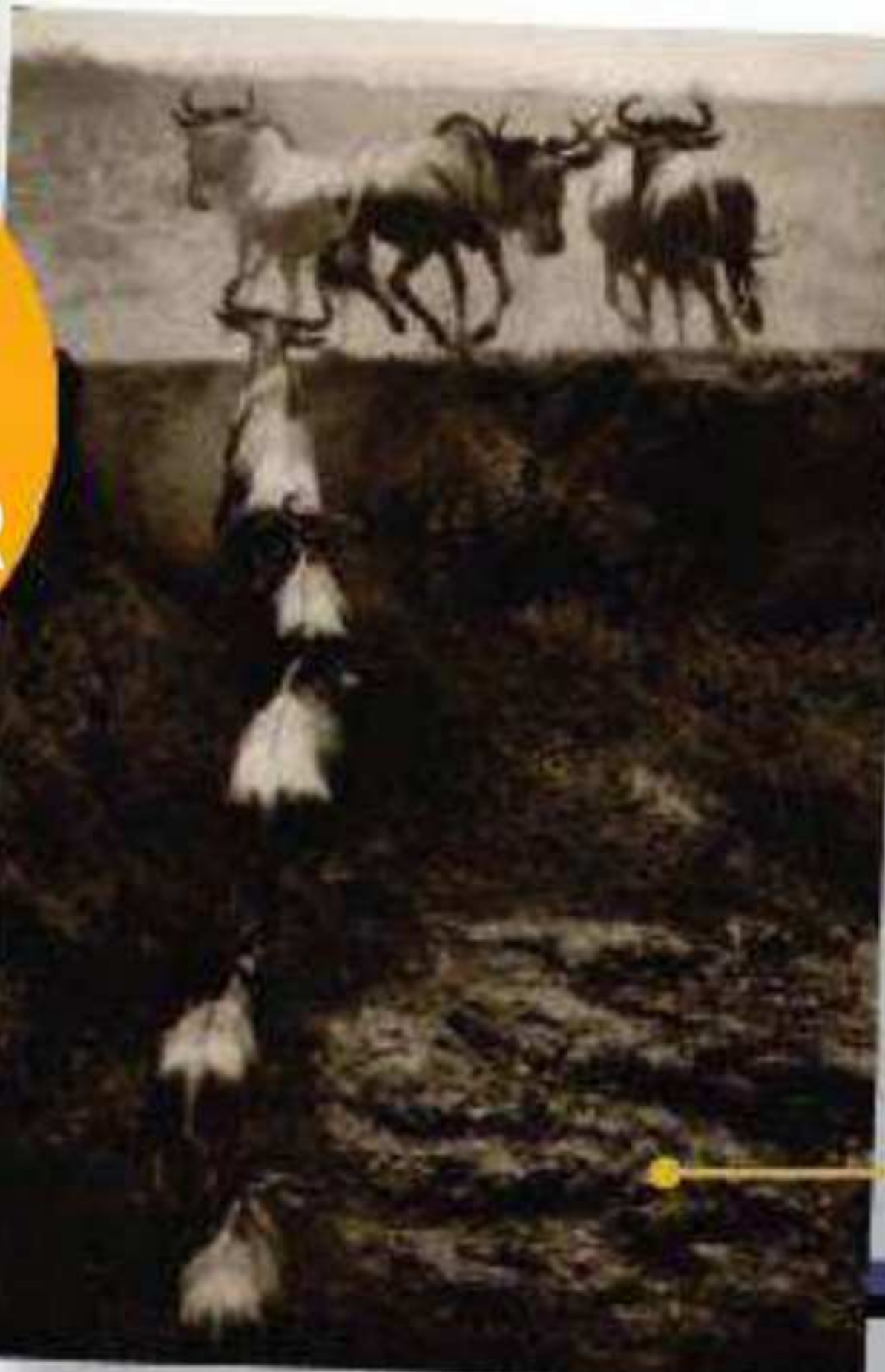
### Viewpoint and framing

No matter how strong your subject, if you don't consider how to frame your shot to make the most of what you are photographing you risk producing images that are cluttered or lack impact. Choice of viewpoint is crucial and shooting from eye level isn't the only option available. Consider how choosing a lower or higher viewpoint could make a subject come alive. When framing your shot, think about what you want to include and what could be left out. Also, try to frame your image to create a 'clean' background.

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER

### Focusing

Whether your subject is still or moving, where and how you focus your image is one of the most important things to consider. Modern DSLR cameras usually have multiple focusing points, so spend time practising using these. If you are photographing birds in flight or animals moving at great speed, autofocus may be the best option, but it isn't always the case. Sometimes focusing your image manually will allow you the control you need for a particular subject.



DAMIEN DEMOLDER



DAMIEN DEMOLDER

### Choice of lens

Lens choice is hugely important in wildlife photography. Using the correct lens for a subject, depending on what you want to convey, can make the shot while choosing a less suitable lens could prevent you from capturing a dramatic or meaningful image. For subjects that are a considerable distance away you may need to use a long telephoto lens such as 300mm, 400mm or longer, if you have one. Alternatively, you may like to try using a wideangle lens to show the animal in its environment. Zoom lenses will allow you the freedom to change your focal length quickly and easily.



WORTH  
£1,098

## 1st prize

The winner of round five will receive Canon's latest DSLR, the 18-million-pixel EOS 600D, complete with EF-S 18-55mm f/3.5-5.6 IS II lens, plus a PIXMA MG8150 Wi-Fi all-in-one inkjet printer. This prize package is worth a total of £1,098. The EOS 600D offers full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. Meanwhile, the EF-S 18-55mm f/3.5-5.6 IS II lens is an ideal general-purpose standard zoom. Its 4-stop Image Stabilizer provides great performance in low-light conditions. Finally, the PIXMA MG8150 Wi-Fi all-in-one inkjet printer with 4800dpi CCD scanner is capable of scanning 35mm film and produces photolab-quality greyscale and colour prints.



## 2nd prize

Our second-placed winner will receive Canon's 10-million-pixel PowerShot S95 and SELPHY CP800 printer worth a total of £498. With its HS system and f/2 lens, the S95 excels in low-light conditions. Other features include 720p HD movie capability, raw capture and 7.5cm (3in) LCD screen. The SELPHY CP800 is an ultra-compact photo printer with 2.5in tilt LCD that can print from a memory card, camera or USB stick.



## 3rd prize

Our third-placed winner will receive Canon's IXUS 310 HS digital compact camera and SELPHY CP800 printer worth a total of £398. Boasting a large touchscreen, high-speed functions and full HD movies, the IXUS 310 HS has a bright 24mm f/2.0 ultra-wide lens, enabling the user to capture incredible shots, day or night. Meanwhile, the SELPHY CP800 photo printer can produce postcard and credit-card-sized prints in super-quick time.

# APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Creative wildlife, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU

**CLOSING DATE 24 JUNE 2011**

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms

First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

**RULES** 1. ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS 2,700-3,000 PIXELS ALONG ITS LONGEST DIMENSION, AN UNMOUNTED PRINT (MAX SIZE 210X297MM) OR SLIDE (NO GLASS MOUNTS PLEASE), IN COLOUR OR BLACK & WHITE. 2. THE ENTRANT'S NAME, ADDRESS AND DAYTIME PHONE NUMBER MUST BE ATTACHED TO THE SLIDE MOUNT OR THE BACK OF THE PRINT. 3. YOU MAY ONLY SUBMIT DIGITAL FILES BY EMAIL (NO CDS/DVDS). WHEN SUBMITTING A DIGITAL FILE, THE FILE NAME OF YOUR IMAGE MUST BE YOUR FIRST NAME AND SURNAME, THE SUBJECT LINE OF YOUR EMAIL MESSAGE MUST STATE THE ROUND NAME AND YOUR NAME ONCE AGAIN, AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR NAME, ADDRESS, DAYTIME TELEPHONE NUMBER, THE CAMERA MODEL, LENS AND EXPOSURE DETAILS. 4. 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in association with Amateur Photographer, What Digital Camera and the SPI

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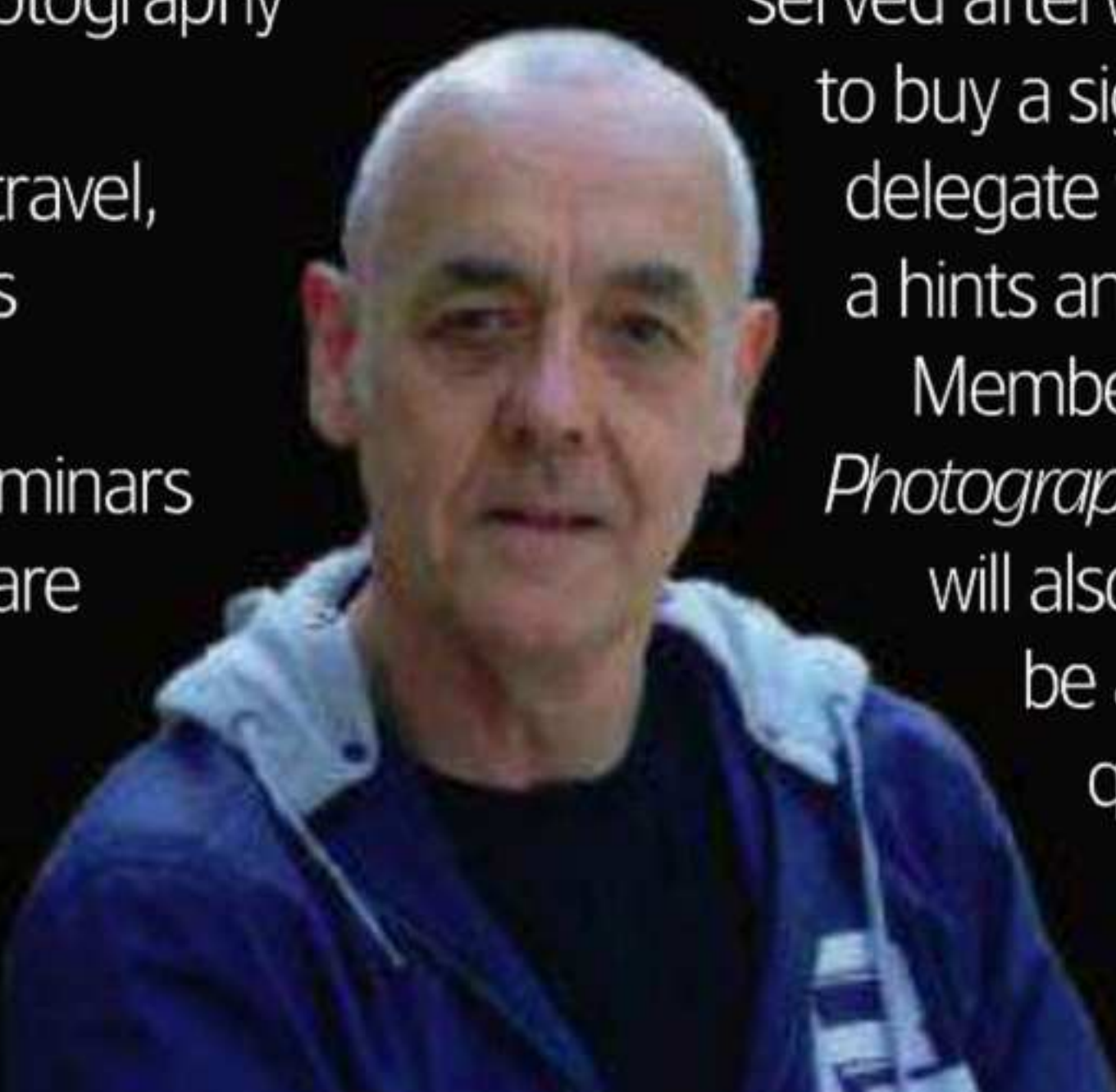
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With **JOHN FREEMAN** Wednesday 8 June 2011 6.30pm-8pm

To be held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

**T**he multi-talented and acclaimed photographic author John Freeman will show you how to get great shots with the minimum of kit during this enlightening seminar. John's ethos is that the expertise is in 'seeing the shot, not how much the kit costs. He will share the secrets of his work in some of the wide-ranging photography genres that he is well known for, including travel, architecture, portraits and nudes.

These exclusive seminars for up to 90 people are held at the 'home' of *Amateur*



*Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a practical, inspiring presentation by John Freeman, followed by a question & answer session. Tea and coffee will be served afterwards, along with a chance to buy a signed book from John. Every delegate will be given a goody bag and a hints and tips sheet to take home.

Members of the teams from *Amateur Photographer* and *What Digital Camera* will also be in attendance and will be available to chat and answer questions during the evening.

### HOW TO BOOK YOUR PLACE

**EMAIL** Spiadmin@ipcmedia.com with the words 'JOHN FREEMAN SEMINAR' in the subject line. Please include your name, address and telephone number.

**POST** a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

**CALL** 0203 148 4326 /21 to pay by card.

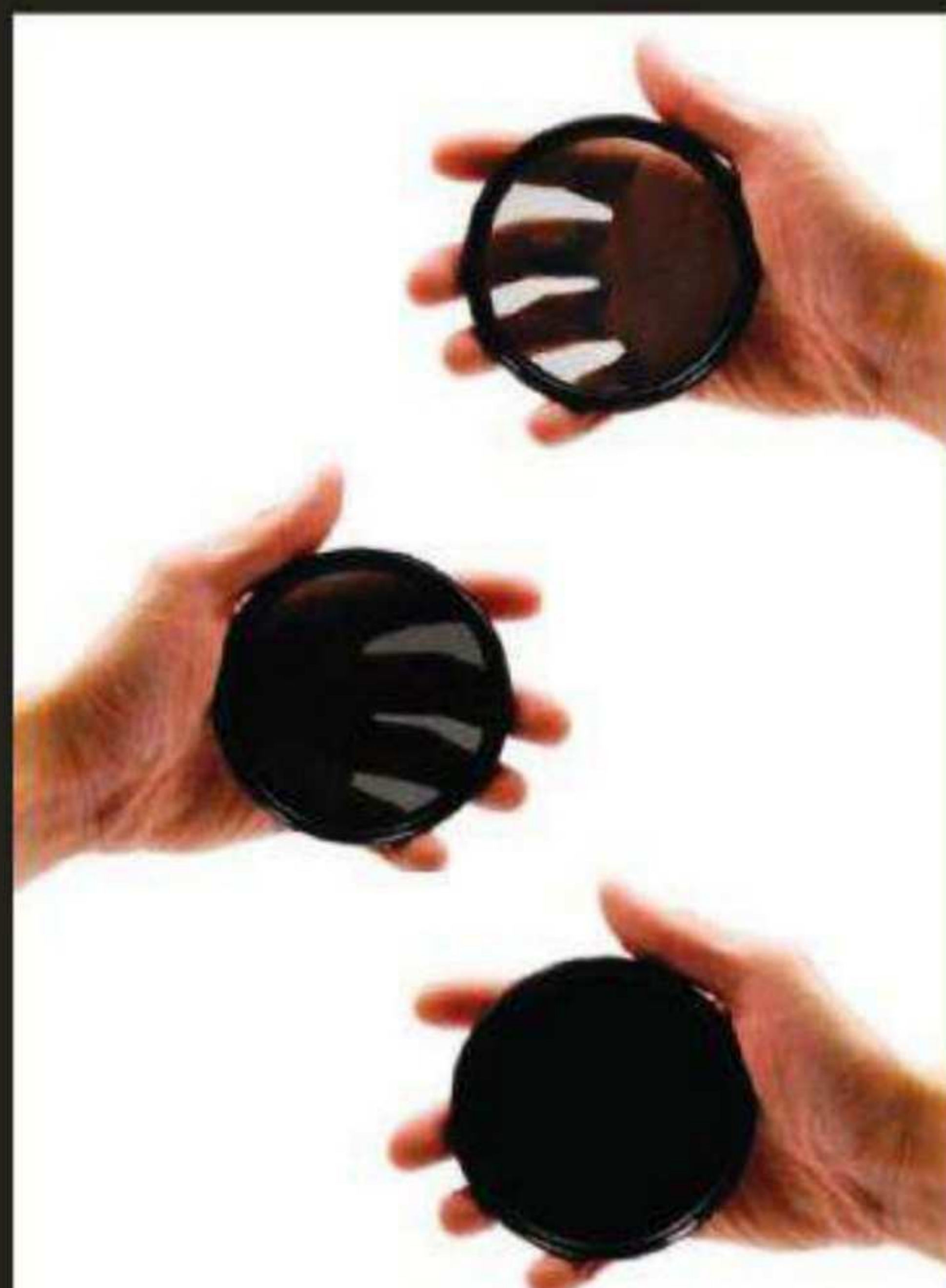
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AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight



## Andy Marland Lancashire

Andy's images of derelict areas in the North of England serve as an exploration of the shifting industrial landscape as we move through the 21st century. Some of the structures he has shot include vast steelworks, Victorian mills and bleachworks. 'It's a million miles away from the modern financial institutions of the Square Mile,' says Andy. 'It's not an exhaustive study, but a mere snapshot. I've focused primarily on Lancashire, Yorkshire and North Wales, with excursions into Scotland, Lincolnshire and the East Midlands.'

### Truck

1 The detailed rust on the truck adds an interesting pattern to an already busy environment of grass, leaves, trees and clouds. The branches growing through the vehicle are also intriguing  
Nikon D700, 14mm, 1/50sec at f/16, ISO 200

### Tracks

2 The presence of the colourful flower here suggests nature reclaiming the space once dominated by industry  
Nikon D700, 14mm, 1/10sec at f/14, ISO 100

### Glass

3 Andy has used the broken glass to frame the huge structure and moody sky in the background  
Nikon D700, 14mm, 1/60sec at f/20, ISO 400



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## The Editor's Choice wins a Kata DR-467i Digital Rucksack worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

## How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)



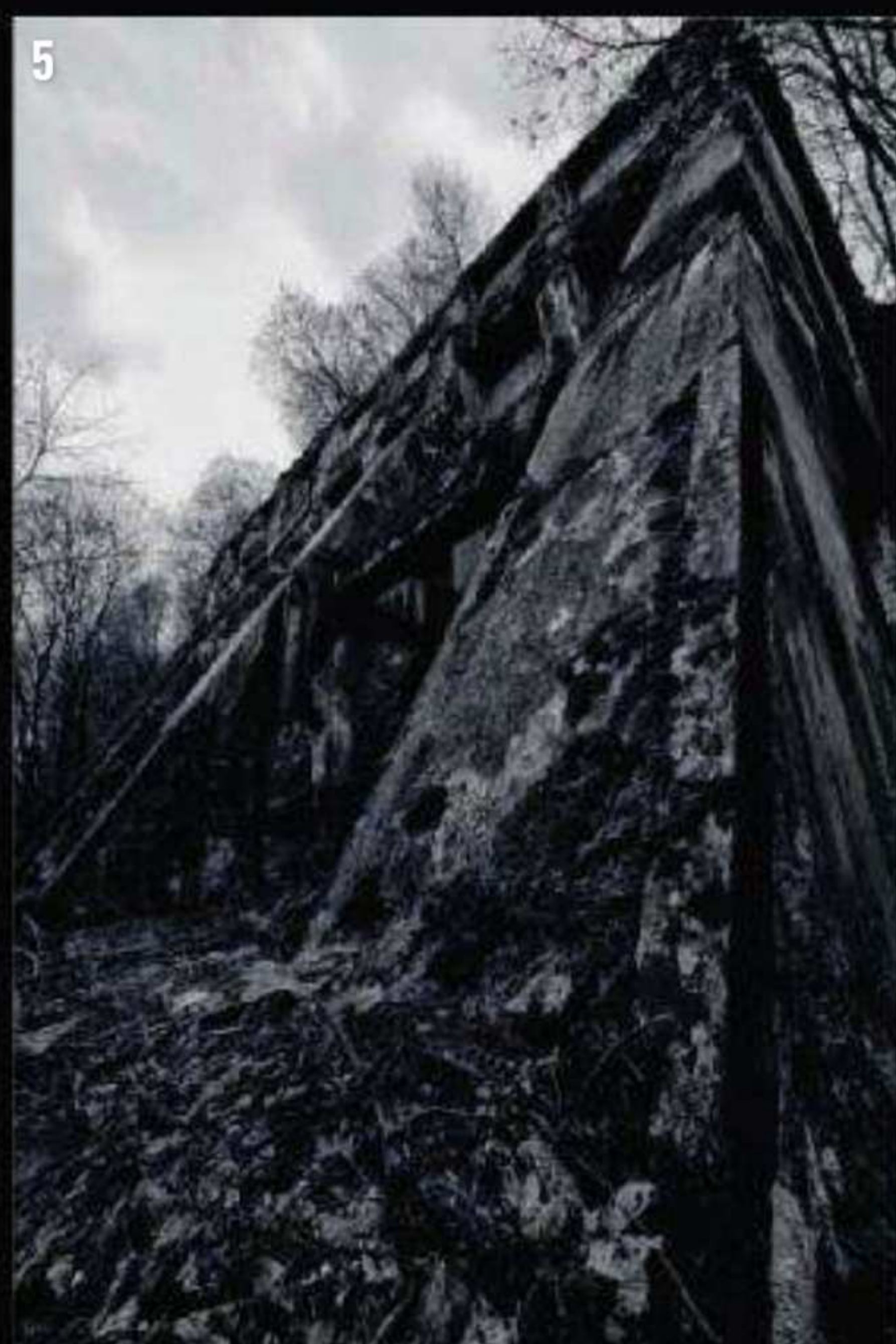


4

**EDITOR'S  
CHOICE**

SEE MORE ONLINE AT  
AMATEURPHOTOGRAPHER.  
CO.UK/SPOTLIGHT

Selectively colouring an image can be a difficult technique to pull off without it looking crass, but this shot does it beautifully. Not only has the process been performed precisely, but the effect also adds to the image without dominating it.



5



6

## Andy Marland Lancashire

### Graffiti

4 Andy's decision to leave the graffiti-covered door in colour lends the image an impact that may not have been present in a purely monochrome picture

Nikon D70, 10-20mm,  
1/8sec at f/11, ISO 200

### Buttress

5 The low vantage point gives this building a towering quality. Also, the details of the ground complement the moss-covered structure

Nikon D700, 14mm,  
1/50sec at f/14, ISO 200

### Test track

6 There's a lonely and eerie quality to this abandoned test track. The pregnant clouds hanging over the landscape are particularly effective

Nikon D700, 14mm,  
1/80sec at f/16, ISO 200



1



## Who Dares Wins

'I composed the shot so the statue of Col Sir David Stirling is gazing across the landscape as if contemplating a daring mission,' says Graham

Canon EOS 5D Mark II, 85mm, 1/30sec at f/5.6, ISO 50, tripod, off-camera flash, remote triggers

2



## Graham Harris Graham Falkirk

While living in Las Vegas in the USA, Graham came across a photographer selling large prints of iconic American landscapes. Viewing the prints inspired him to pick up a camera and give it a go himself. Graham also enjoys photographing monuments and historically interesting buildings such as castles. In the future, he would like to explore long-exposure night-time photography combined with flash.

### Cameronians

2 The red glow in the sky is suggestive of fire, which fits perfectly with the tone of the statue

Canon EOS 5D Mark II, 135mm, 30secs at f/5.6, ISO 50, tripod, three Metz MZ-76 flash heads with blue gels, remote triggers

### Bannockburn

3 Graham has photographed the statue after dusk and has lit the monument with an off-camera flash pointing upwards to add some theatrical drama

Canon EOS 5D Mark II, 135mm, 30secs at f/8, ISO 50, tripod, off-camera flash

3







## David Shephard Bedford

David, 58, has been taking photographs for around 30 years. 'I love wildlife and wild places,' he says. 'Photography allows me to capture precious moments when I'm alone with nature. The subjects can range from a particular type of light in an environment to an animal. I can then share that experience back home.' Mountains are a favourite subject of David's, as are arctic regions and their associated wildlife. In fact, he has visited the Arctic five times and hopes to return to some of his favourite locations in the future.

### Bison

1 David waited around three hours for the bull bison to position itself in front of the Teton Mountains in Wyoming, USA

Sony Alpha 200, 18-105mm, 1/200sec at f/8, ISO 100

### Antelope

2 David was lucky to get this shot of a motionless pronghorn antelope in the snow. There's an almost fairy-tale quality here

Nikon D90, 70-300mm, 1/1250sec at f/5, ISO 400

### Moose

3 'I saw this bull moose following two females in the rutting season,' says David. 'I had to stalk him with extreme caution as they can be dangerous'

Nikon D90, 70-300mm





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**'City Rodeo'. A man riding  
a bucking bronco at a  
rodeo held in Madison  
Square Gardens, New  
York, USA, 1957**





Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

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## Ernst Haas 1921-1986

**Ernst Haas** pushed photography's boundaries and made colour itself the subject of his work, writes **David Clark**

**ERNST** Haas was one of the most important and innovative colour photography pioneers of the 20th century. Although he began by working as a black & white reportage photographer, he soon embraced colour and developed his distinctive 'poetic' style. Haas broke new ground in the creative use of colour in photographs, particularly in his deliberately blurred movement studies.

His work was widely admired by his contemporaries. Edward Steichen described Haas as 'a free spirit, untrammelled by tradition and theory, who has gone out and found beauty unparalleled in photography,' while Ansel Adams said his work possessed 'a direct quality of beauty which thoroughly transcends subject'.

Haas (pictured right in 1948) was born into a middle-class family in Vienna, Austria, in 1921 and began studying medicine in 1940, but anti-Semitic laws barred him from completing the course due to his Jewish ancestry. In any case, Haas was more interested in painting.

'I never really wanted to be a photographer,' he later admitted. 'It slowly grew out of the compromise of a boy who desired to combine two goals – explorer or painter... what better profession could there be than the one of a photographer, almost a painter in a hurry?'

He briefly studied photography in his early 20s and worked in a photographic studio. After the liberation of Vienna in 1945, he began teaching photography in classes organised by the American Red Cross. His first camera was a Rolleiflex, which he bought on the black market and used it to document life in his home city. These photographs were shown in a group



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exhibition and seen by Warren Trabant, editor of the German photo magazine *Heute*.

Trabant, impressed by Haas's work, offered him a job at the magazine. His first story for *Heute*, which documented Austrian prisoners of war returning home from Russia in 1949, was such a success that it resulted in both an offer of a staff job at *Life* magazine and an invitation by Robert Capa to join the newly formed Magnum agency. Haas chose Magnum and, together with Werner Bischof, was the first photographer to be invited to join the agency.

Although he became closely involved with Magnum in its early years, Haas also maintained his own independent ideas and goals. He began working with a Leica and experimenting with







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## 'I never wanted to be a photographer. It slowly grew out of the compromise of a boy who desired to combine two goal'

colour films, and while working on a freelance assignment for *Life* in New Mexico in 1952 he decided that his next story should be photographed in colour.

This photo essay on New York titled 'Images of a Magic City', shot on Kodachrome, was *Life's* first major colour photo essay and it covered an unprecedented 24 pages over two issues. It was very different from conventional picture stories at the time and established a quietly meditative style in which colour itself became an important part of the composition. Afterwards, *Life* editors commissioned Haas to do further stories in the same style on Paris and Venice.

*Life* published another of Haas's groundbreaking photo essays in 1957. 'Beauty in the Brutal Art' was about bullfighting in Spain, but Haas shot the images using long handheld exposures to create a new way of capturing and interpreting motion.

'To express dynamic motion through a static moment became for me limited and unsatisfactory,' Haas later explained. 'The basic idea was to liberate myself from this old concept and arrive at an image in which the spectator could feel the beauty of a fourth dimension, which lies much more between moments than within a moment.'

Haas continued to work on a variety of magazine assignments in both colour and black & white, including portraits of many famous people of the period. He also shot film stills on the sets of films such as *Moby Dick* and *The Misfits*. In 1962, Haas was honoured with a one-man exhibition at the Museum of Modern Art in New York. It was

the first colour exhibition in MoMA's history.

The 1960s saw Haas working on an even greater variety of projects, including making a US television series titled *The Art of Seeing*, working as second director to John Huston on his film *The Bible* and, in 1963, a high-profile advertising campaign for Volkswagen.

In 1971 he published a book of photographs titled *The Creation*. It was an ambitious project based on the Biblical book of *Genesis*, and featured images of the natural world shot in numerous countries over several years. The book was a bestseller and went on to sell more than 350,000 copies.

Further books followed, including *In America* (1975) and *Himalayan Pilgrimage* (1978), which he completed between other work such as magazine assignments, shooting regular advertising campaigns for Marlboro cigarettes and film stills including those for *Heaven's Gate* (1980).

Shortly after completing what was to become the last of his many audio-visual shows, *Abstracts*, Haas died from a stroke in New York, aged 65. The sudden death of this inspirational and charismatic figure shocked the photography world.

The significance of his work was summed up by John Szarkowski, director of MoMA back in 1962: 'The colour in colour photography has often seemed an irrelevant decorative screen between the viewer and the fact of the picture,' he wrote. 'Ernst Haas has resolved this conflict by making the colour sensation itself the subject matter of his world. No photographer has worked more successfully to express the sheer physical joy of seeing.' **AP**

# Biography

## 1921

Born in Vienna on 2 March. His father, also named Ernst, is an Austrian government official

## 1941

Studies photography at Vienna's Graphic Arts Institute, but leaves after one term

## 1945

Works at a photography studio and teaches photography at the American Red Cross

## 1949

Becomes a staff photographer on the German photo magazine *Heute*. His first assignment, on prisoners of war returning to Vienna, leads to an offer to join Magnum

## 1951

Emigrates to New York City, which remains his home for the rest of his life

## 1953

*Life* publishes Haas's photo essay on New York, 'Images of a Magic City'

## 1958

*Popular Photography* magazine names Haas as one of the world's ten greatest photographers

## 1962

New York's Museum of Modern Art mounts a Haas retrospective, its first-ever exhibition of colour photographs

## 1971

Publishes his landmark bestselling book *The Creation*

## 1972

First advertising assignment for Marlboro cigarettes. Haas continues working on Marlboro campaigns for the following 12 years

## 1986

Receives the Hasselblad Foundation International Award in Photography and the Leica Medal of Excellence. Dies from a stroke on 12 September in New York

'Kiosk kaleidoscope'. A street scene viewed from inside a telephone booth in New York, 1962

## BOOKS

*Ernst Haas* by Virginie Chardin, published by Thames & Hudson (Photofile series) provides a good introduction to his work. Almost all other Haas publications are currently out of print, but many are available second-hand on [www.amazon.co.uk](http://www.amazon.co.uk).

## WEBSITES

The Ernst Haas Estate's official website is [www.ernst-haas.com](http://www.ernst-haas.com), which features detailed biographical material, essays, quotes from Haas on photography and an extensive selection of his colour and black & white work.





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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



## Rogue 3-in-1 Honeycomb Grid Around £40

[www.expoimaging.com](http://www.expoimaging.com)

**ROGUE'S** latest light modifier comes in the form of a honeycomb grid for a hotshoe flashgun. Grids are used to concentrate the dispersion of light into a narrow beam, which is also known as spotlighting. The key selling point of this device is that it offers three different angles of spotlighting control: 16°, 25° and 45°. This is achieved by inserting the thin plastic disc into the circular holder for a wide 45° beam, the thick disc for a 25° beam, or by stacking them together for the most concentrated beam of light at 16°. Furthermore, the angle of light can be concentrated even further when used with a longer snoot.

As we have come to expect from Rogue, its 3-in-1 Honeycomb Grid is well made from tough plastic. It looks slick and is compact enough to fit in a trouser pocket. The holder fixes firmly onto the short snoot, which in turn attaches to virtually any flashgun with no light spillage. Its rigid circular shape gives a circular spotlight, unlike most flashgun snoots. The honeycomb structure provides a smooth gradation of light and offers creative lighting control. **Tim Coleman**

### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



**Amateur Photographer**  
A versatile and compact flashgun light modifier  
★★★★☆

## Loweepro ILC Classic bags From around £35

[www.lovepro.com](http://www.lovepro.com)

**LOWEPRO** has joined a growing market by introducing its ILC Classic range of bags that are designed for compact and compact system cameras (CSCs). Both the ILC Classic 50 (around £35) and larger ILC Classic 100 (around £45) are well made, with a rigid box-like structure and soft inner lining. A top flap is fixed by both Velcro and a clip, and offers quick access to the inside. The internal dimensions of the Classic 50 measure 75x95x150mm and holds a CSC with pancake lens, or a large compact such as a Nikon Coolpix P7000. However, little else other than a memory card will fit. In fact, in size and functionality it is not too dissimilar to Loweepro's lens pouches.

The Classic 100 fares better, with a larger 170x95x120mm interior that will hold most CSCs with a kit lens plus another lens and items such as a charger. It is a shame the Classic 50 bag is not more practical, given its solid build. **Tim Coleman**

**Amateur Photographer**  
Durable and well-made bags, but the Classic 50 has limited function  
★★★★☆



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Nikon Coolpix P300

We test an advanced compact with a fast f/1.8 lens, back-illuminated 12.2-million-pixel CMOS sensor and full manual control.

AP 11 June

### Elemental Trinity Fire 600 kit

A professional two-head studio flash kit costing less than £700 on test.

AP 11 June

### Panasonic Lumix DMC-G3

The latest Panasonic compact system camera has improved AF, a 15.8-million-pixel sensor and a 3in touchscreen.

AP 11 June

### Underwater cameras

We round up the best weatherproof compact cameras to take with you into the water this summer.

AP 18 June

### Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD

Tamron's updated mega-zoom now features a piezo ultrasonic motor for fast, precise and silent focusing.

AP 25 June



# How to use your autofocus adjustment chart

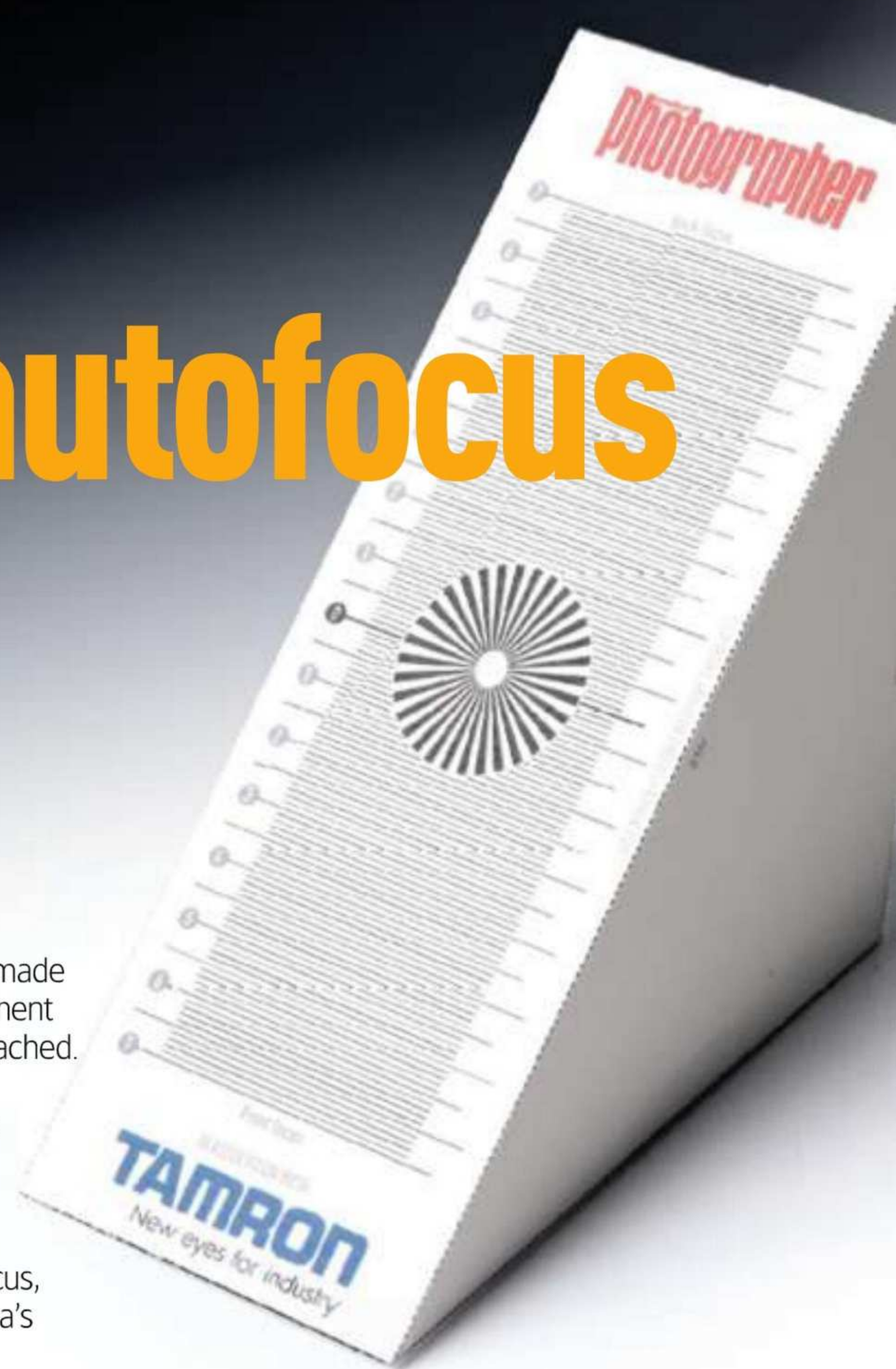
Fine-tune the focus of your lenses to get the best possible results, using your free AF adjustment chart

**AS SOPHISTICATED** as modern autofocus systems are, some combinations of cameras and lenses are prone to focusing either in front (front focus) or behind (back focus) the point of focus. In recent years, manufacturers have added autofocus fine-tune adjustments to their cameras so you can correct for these marginal differences.

Some cameras that have the AF fine-tune feature will allow the adjustment to be made for individual lenses. Once a lens has been properly adjusted using the test chart, the camera will record in its internal

memory the exact adjustment that has to be made for precise focusing with that lens. This adjustment can then be applied every time that lens is attached.

By focusing in the centre of the chart, half the image will be in front of the point of focus and half will be behind the point of focus. When photographed, the lines on the chart can be examined to determine whether your camera and lens suffer from front or back focus, and then it can be corrected using the camera's AF adjustment.



## STAGE ONE ASSEMBLING THE CHART

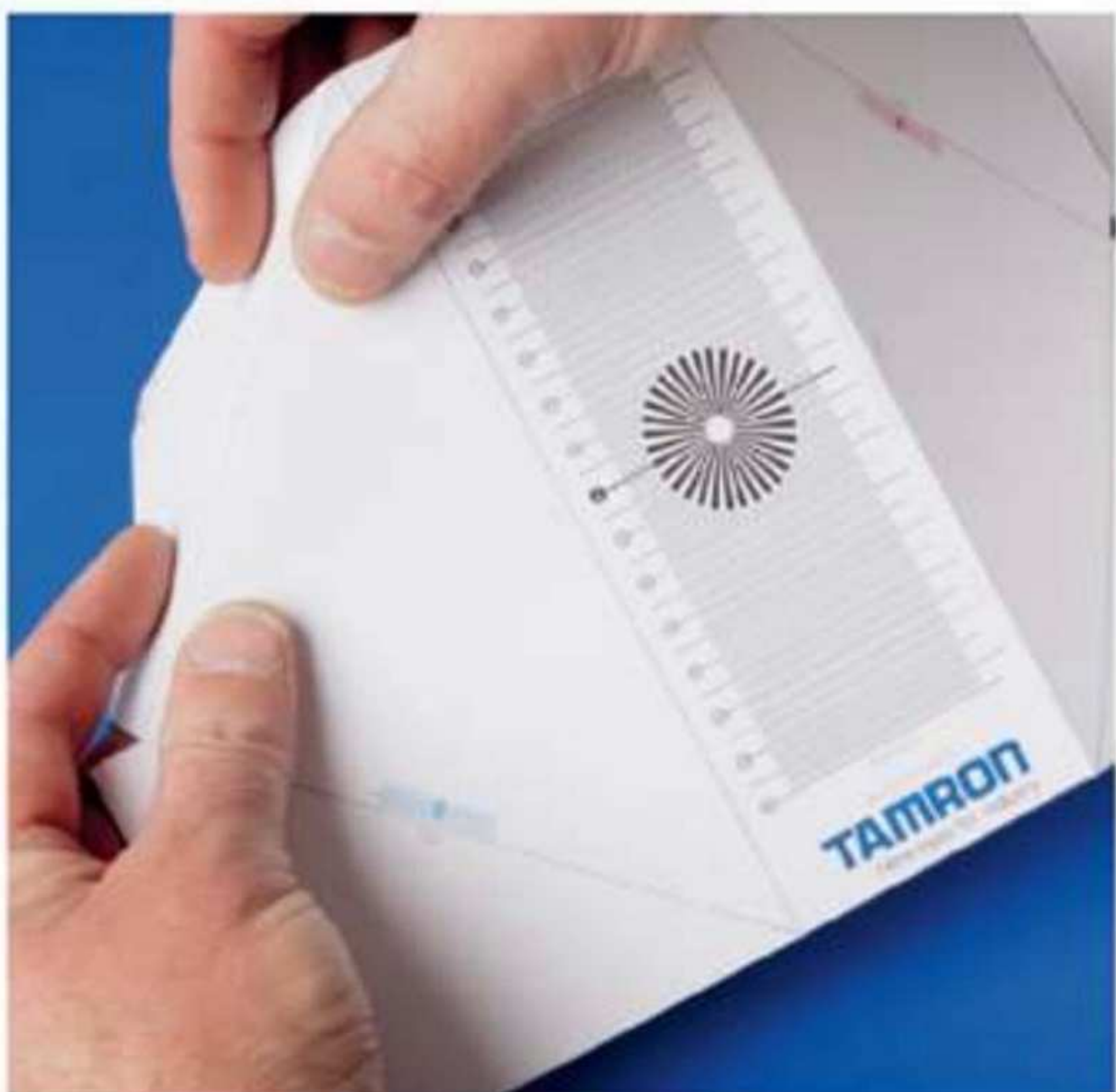
**1** Cut along the solid line around the edge of the chart



**2** Very lightly score along each of the dotted lines (marked 'fold') using the back of a knife. Be careful not to cut the card – you only need to score it.



**3** With the chart face up, fold back each of the dotted lines you have just scored towards the centre.



**4** Now glue the red tab labelled A to the red B marker, and the blue tab labelled C to the blue D marker. You may need some tape to add extra strength to the structure.





# STAGE TWO TESTING AND FINE-TUNING YOUR AF



**1** Position the camera on a tripod so that it is facing the chart. Make sure it is no less than 50x the focal length from the test chart. For example, a 50mm lens should be no less than 2,500mm or 2.5m away.



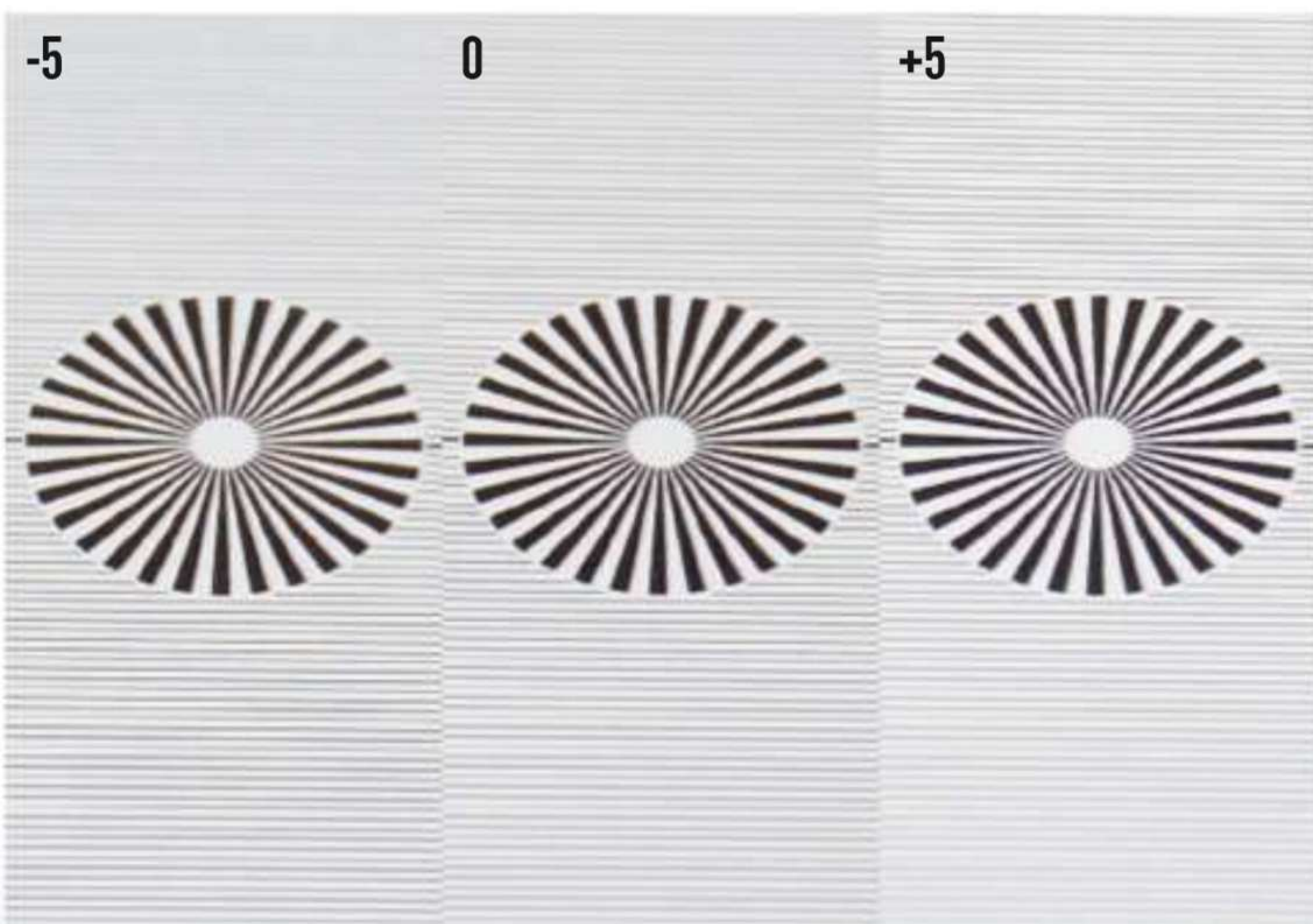
**2** Use an in-camera or bubble level to ensure that the camera is perfectly level. Then adjust the height of camera so that the centre AF point is in line with the centre of chart.



**3** Make sure that any camera or lens image stabilisation is turned off, the lens is set to single-shot AF and that the centre AF point is selected. Set the sensitivity to either ISO 100 or 200 and the lens to its widest aperture.



**4** Now locate the AF adjustment setting in your camera and, using the self-timer, mirror lock-up or a remote release, take three images with the adjustment set to 0, +5 and -5. The exact setting may differ from camera to camera.



**5** View the settings at 100% on a computer monitor and assess which setting has the most even focus – in other words, the image in which the focal plane is evenly spread either side of the centre focus point.



**6** Use this information to fine-tune the adjustment further by using the image with the most even front/back focus as a starting point. In this example there is a slight front focus with the camera AF set to 0 adjustment, so changing the setting to +1 produced the best result.

## CAMERAS WITH AF FINE-TUNE ADJUSTMENT

### CANON

AF Micro Adjustment EOS-1D Mark III, EOS-1D Mark IV, EOS-1Ds Mark III, EOS 5D Mark II, EOS 50D, EOS 7D

### NIKON

AF Fine Tune D300, D300s, D3, D3X, D3S, D700, D7000

### OLYMPUS

AF Focus Adjust E-30, E-620, E-5

### PENTAX

AF Fine Adjustment K20, K-7, K-5

### SONY

AF Micro Adjustment Alpha 900, Alpha 850



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AP explains...

# Continuous lighting

Often overlooked in favour of flash lighting, continuous lights have many advantages. **Richard Sibley** explores the different lights that are available

**WHETHER** to opt for continuous or flash lighting is a decision that anybody investing in studio lights will have to make. Years ago, the decision was easier due to the fact that continuous studio lighting largely relied on using high-powered incandescent bulbs that generate a huge amount of heat. However, there have been a number of advances in continuous lighting. The high-powered, electricity-guzzling tungsten bulbs now have competition in the form of more energy-efficient light, cool sources.

## FLASH VS CONTINUOUS LIGHT

The obvious advantage of using continuous lighting, instead of flash, is the fact that the light source is the same one that is used to illuminate the image. While most studio flash heads have modelling lights, these only give you an idea of what the final image will look

like. The lower powered modelling lights do not replicate exactly how a split-second bright burst of flash will look. Continuous lights, on the other hand, show exactly how the image will look and take the guesswork out of adjusting the lights for best results; what you see in front of you is what will appear in the final image.

Another advantage of continuous lights is that they don't need to be triggered, so they will work with any camera without any cables or wireless trigger devices.

With these plus points in mind, you start to wonder why flash is still preferred by many photographers. In the past, this was partly down to the heat generated by high-powered, continuous tungsten lights; the heat can make it uncomfortable and difficult for both the subject and photographer to be at their best. Smaller, cooler and more

energy-efficient lights have solved this problem to some extent, but the bright lights can still cause the subject to squint their eyes and their pupils to become smaller. This doesn't occur with a sudden burst of flash as the subject's eyes don't have time to react to the bright light so pupils remain large and flattering.

Flash can also freeze motion, such as a dancer leaping into the air. Performing the same task with continuous lights would require extremely bright lights, or a high ISO sensitivity, to allow a fast shutter speed to be used. The former can be very expensive and generate a lot of heat, while the latter can introduce noise into the image.

## COLOUR TEMPERATURE

Traditionally, shooting with tungsten lights requires photographers to compensate for the fact that tungsten light is far 'warmer' than daylight. This can be achieved by using a blue filter gel over the light, or by using the appropriate blue lens filter. Tungsten-balanced film is also available, which is specifically designed for use when shooting under tungsten lighting.

When shooting digital images, white balance is less of an issue provided you aren't mixing two sources of light. Also, many modern lights are daylight balanced, which allows them to be mixed with daylight from a window, or sunlight outside, without having to worry too much about mixing light sources of different colour temperatures.

## TYPES OF LIGHTING

Where once photographers only had the option of tungsten lighting, continuous lighting now comes in various forms. Each particular lighting technology has its own advantages and disadvantages, and these may have a particular effect depending on the type of photography you wish to use them for.



Flash lighting



Continuous lighting

**Continuous lights can cause the subject to squint and make the pupils smaller. Flash doesn't produce these effects**



## FLUORESCENT LIGHTS

Fluorescent lights are ideal for shooting portrait, still-life and macro photographs, although standard accessory fittings aren't common

**MENTION** fluorescent lights and most people immediately think of the long tubes that are used to illuminate office buildings, but smaller fluorescent lamps and bulbs are now common. These lights work by using electricity to excite mercury vapour, which then emits ultraviolet (UV) light. This UV light then causes a phosphor in the tube or bulb to fluoresce, or glow, which produces visible light.

Fluorescent lights are much more efficient than traditional household tungsten bulbs, and most 'energy-saving light bulbs' are, in fact, fluorescent. In the past few years, more and more photographic studio lights that use these types of bulbs have come onto the market, and they have very distinct characteristics.

Perhaps the biggest selling point of fluorescent lights is that far less energy is lost as heat. This has led to fluorescent continuous lights often being referred to as 'cool lights'. The fact that they run cooler than incandescent lights means they are far more practical for shooting portrait, still-life and macro photographs. The lack of heat also means it is possible to use accessories such as softboxes. However, standard accessory fittings aren't common with these lights, so check what accessories, if any, are available before you make your purchase.

Often the bulbs used in photographic cool lights are the same as those used for domestic lighting, except that they use multiple bulbs to achieve a light that is bright enough for photography. For example, the Interfit Super Cool-lite 6 uses six bulbs, which gives the equivalent brightness of a 650W tungsten light. Using so many bulbs also gives some control over the brightness, with the ability to turn each bulb on and off individually.

The colour temperature of fluorescent bulbs can vary greatly depending on the phosphors used. For household applications bulbs can now be produced with a warm hue, but generally for photographic purposes you will need a cool white or daylight-balanced light. Cool white bulbs have a colour temperature of around 4,100K, but daylight-balanced lights range from 5,000–5,500K and are more useful for photographers. It can also take a few minutes for the bulbs to reach their maximum colour temperature, so it is best to leave them switched on for around 15 minutes before shooting.

Fluorescent bulbs last far longer than incandescent bulbs, but as they start to die they may begin to flicker and develop a pink hue.

## LED LIGHTS

LED lights have an extremely long life, but can be expensive compared to the brightness of the light produced

**ALTHOUGH** light-emitting diodes (LEDs) are not new technology, it is only recently that they have found a use in photographic lighting. They use very little power, which is why we are used to seeing individual LEDs used as small lights to indicate whether an electronic item is on or off. In fact, LEDs are about the most efficient form of lighting when power consumed is compared to light generated. They also have an extremely long life that is far in excess of other types of lighting, meaning that an LED will probably last a lifetime of use. It is for these reasons that LED lights are now used for traffic lights and many external car lights.

However, there are some considerations when LEDs are grouped together and used for photography. The first of these is the expense compared to the brightness of the light produced. A cheap LED light that outputs the equivalent of a

traditional 50W tungsten light bulb may cost anywhere between £50 and £300, depending on the technology used. Larger, brighter panels are even more expensive, with a Litepanels 1x1 Standard LED panel costing £1,440 for the equivalent of a 500W tungsten bulb.

Another issue can be the colour temperature of the light output by the LEDs. Premium panels, such as those produced by Litepanels and the relatively inexpensive Manfrotto lights, have a high level of quality control and will use LEDs from a good supplier, so the companies can guarantee



Left-right: Interfit Super Cool Lite 9 (around £350 for two-head kit), Litepanels MicroPro Hybrid (£350) and Calumet Bravo 300W (£119.99)



the colour accuracy of their lights. The lights produced by these two companies have a colour temperature of 5,600–6,000K, so they are daylight-balanced. Filter gels are even supplied with some lights so they can be mixed with tungsten lights for indoor use.

However, the colour temperature of cheaper LED lights can vary greatly, even from unit to unit. Some of the better lights will also have adjustable power, and again, like other forms of light, the colour temperature can vary throughout the power range – an effect that is minimised on better LED lights. Those planning to use LED lights for shooting video should also take note that some cheaper LED lights can produce a high-frequency flicker that can sometimes be seen in video footage. So while cheaper LEDs have their uses, for best results it is worth spending a few pounds extra.

Of course, this is not to say that there aren't advantages to using LED lights. The low power consumption means that nearly all panels are battery-powered, which allows them to be recharged. Without the need for mains power, their small size makes them very versatile and they are suitable for mounting on a hotshoe as a portrait fill light or for shooting video. Smaller LED lights are great for macro imagery and also for flower and food photography. They are so efficient that little energy is lost as heat, meaning that flowers will not wilt and frozen food and ice won't melt quickly.

## INCANDESCENT LIGHTING

For entry-level photographers, incandescent lights are the most affordable way to start using continuous lighting

**INCANDESCENT** lights work by passing an electric current through a metal, usually tungsten, filament, which is contained within a bulb that is usually filled with either an inert or a halogen gas. Those filled with inert gas are similar to traditional light bulbs used around the home. Halogen lamps have many uses, from household lights and desk lamps to car headlights, outdoor floodlights and work lights.

Incandescent lights are cheap to manufacture and their mass-market use means they are produced in great numbers. However, compared to more modern types of bulb, they are extremely inefficient. Much of the energy that goes into the bulb is released as heat and the brighter the light, the more heat is produced. This waste of energy is one of the reasons why many places, including countries within the EU, are gradually phasing out the household use of some older types of traditional filament bulb. Although in the past most studio photography lights used photoflood tungsten filament bulbs, most lights are now halogen capsules or strip tubes.

Although they are relatively inexpensive, the amount of energy wasted as heat is the major problem with this type of lighting. Using a couple of 500W lights in a room over a long period can generate a lot of heat, which can become uncomfortable for both the photographer and the subject. Having a hot, bright light pointing at their

face can also make the subject sweat, which is far from flattering when taking portraits.

The heat also causes a problem when it comes to light-modifying accessories. For some types of light only barn doors and metal snoots are available. Items made of plastic, particularly softboxes, can cause the lights to overheat as there is nowhere for the heat to escape and, at worst, the lights can catch fire. This means that other ways of softening and diffusing the light are needed, such as bouncing the light off a wall or placing a sheet of suitable diffusion material a few feet in front of the light.

Many incandescent lights don't have any form of power adjustment. Some use more than one bulb, for example a 650W and a 350W. This gives three different power settings of 1,000W, 650W and 350W. If the brightness of a light cannot be adjusted it means that it has to be moved further away from the subject to make it appear dimmer. This in turn has an effect on the 'look' of the light, as shadows become stronger and more defined.

Colour temperature from incandescent lights can vary greatly and depends on the brightness of the bulb, but generally the light will be around 2,500–3,000K. An important consideration is that the colour temperature can change as the bulb warms up and it can also vary over the lifetime of the bulb. This isn't too much of a concern if you are shooting with a digital camera and the incandescent light is the sole light source, but it can be problematic if you plan to mix different light sources. If you are trying to match the incandescent light with daylight, then an appropriate colour-correction (blue) lighting gel should be used. It is important to use a specially designed gel rather than just coloured plastic; gels are designed to withstand the heat produced by the lights and won't catch fire, although they can become brittle and crack over time.

The main advantage of using incandescent lights is the cost compared to the power output, making them an ideal choice for a first set of continuous lights. However, technological advances mean there are better options available if you are prepared to spend a little more money.

**'Colour temperature from incandescent lights can vary greatly and depends on the brightness of the bulb'**





## CRI: COLOUR RENDITION INDEX

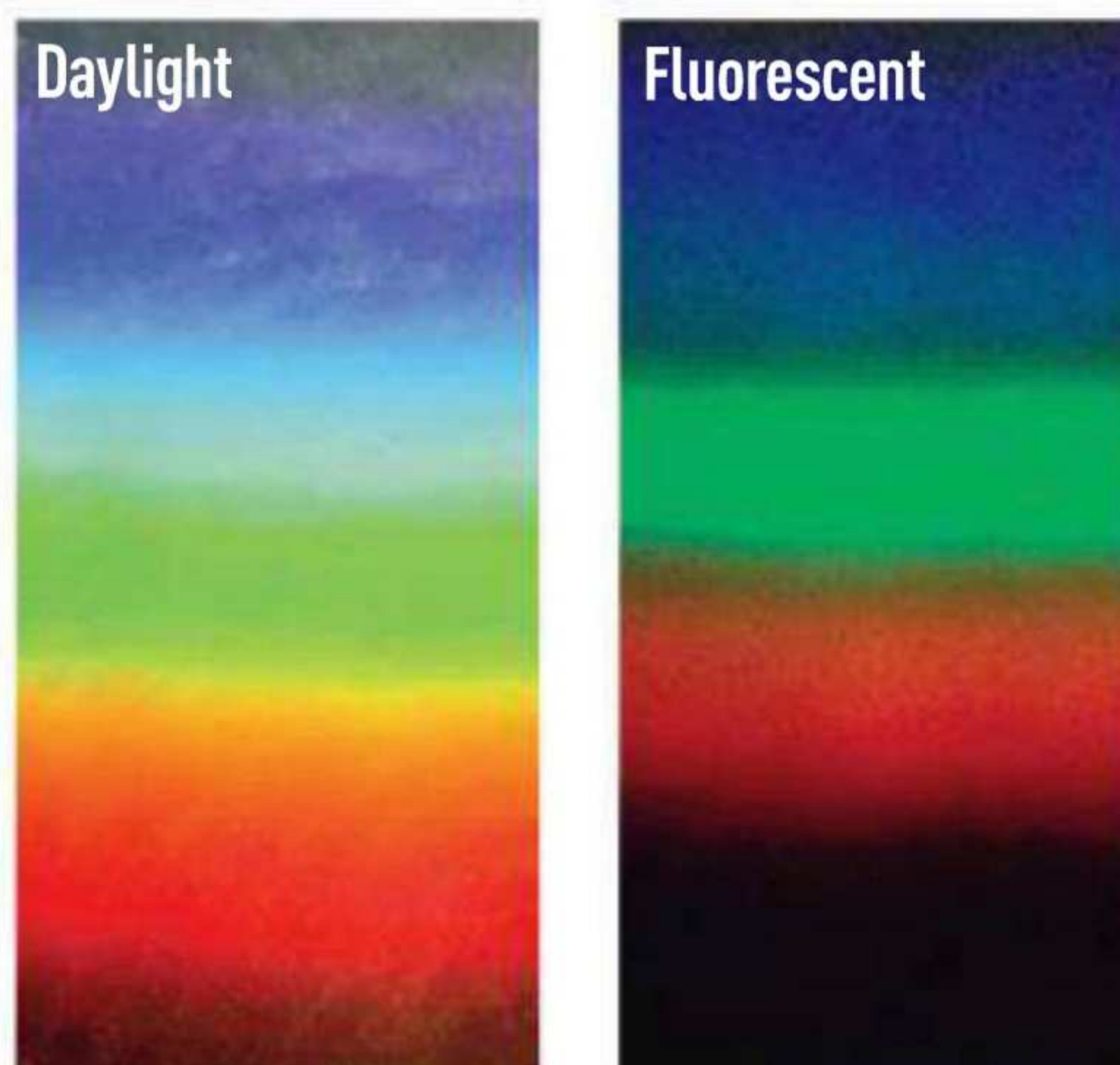
**ALTHOUGH** the colour temperature of a light source is obviously important for photographers, how it renders colour is equally important, although it is often overlooked. The Colour Rendition Index (CRI) indicates how light sources reproduce colours compared to an ideal natural light source, such as daylight. The higher a light's CRI rating, the better its ability to render colour naturally.

A perfect light source will output every colour in the visible spectrum, while others may only be able to emit certain visible bands. An incandescent halogen bulb has a CRI rating of 100 as it can emit every colour in the visible spectrum. Fluorescent lights, however,

can rate anywhere from 50–90. This is because the mercury vapour and different phosphors used in the lights can rarely produce the entire visible spectrum. Instead, they emit very narrow bands of colour wavelengths that, when combined, look white.

This is why some colours and materials look different under different types of artificial light: a person with a perfectly good complexion, for example, can look washed out and ill under certain fluorescent lighting.

Photographers should look for light sources with a CRI rating of 90–100, which means using incandescent, quality fluorescent or expensive LED lights.



**Daylight contains every colour of the visible spectrum, but fluorescent light only has narrow bands of colour**

## ALTERNATIVES

**ONE OF** the great things about using continuous light is that the source doesn't have to be specifically designed for photography. For still-life and macro photography, torches and even small LEDs can be used to light the subject. However, these lights aren't particularly bright.

Desk lamps are also a good alternative. While still not very bright, they can be used for taking portrait images and most have the advantage of having a reflector dish. Bedside lamps usually come with some form of diffusion that can make them nice for soft portrait images, particularly when combined with a lens aperture of f/2.8 or wider.

More powerful lights are available in the form of work lights. These can be bought from most DIY stores and generally have 500W halogen bulbs. They cost from as little as £30, including a stand. To find out exactly how to use these lights, see pages 54–57.



## FACT FILE



### FLUORESCENT

### LED

### INCANDESCENT

Colour temperature	4,100–5,500K	5,600–6,000K	2,500–3,200K
Bulb lifespan	6,000–15,000 hours	25,000–100,000 hours	750–1,000 hours
CRI rating	50–90	70–95	100
Pros	Long lifespan, doesn't get too hot	Long lifespan, doesn't get too hot, battery-powered, small and portable	Inexpensive, widely available, excellent CRI rating
Cons	Bulbs can be more expensive than tungsten	Expensive, few accessories	Can get very hot

## CONTINUOUS LIGHT MANUFACTURERS

**Bowens** [www.bowensdirect.com](http://www.bowensdirect.com)

Bowens' Streamlite fluorescent lights are ideal for enthusiast photographers

**Calumet** [www.calumetphoto.co.uk](http://www.calumetphoto.co.uk)

Sells the Bravo 300W featured on pages 50–51, as well as LED panels

**Elinchrom** [www.theflashcentre.co.uk](http://www.theflashcentre.co.uk)

A range of halogen Scanlite continuous lights that are compatible with regular Elinchrom flash accessories

**Interfit** [www.interfitphotographic.com](http://www.interfitphotographic.com)

A range of more than ten continuous lights using tungsten, halogen and fluorescent bulbs. Good value for money

**Lastolite** [www.lastolite.com](http://www.lastolite.com)

Lastolite makes tungsten and fluorescent continuous studio lights. Usefully, they use the Bowens S-type accessory bayonet

**Litepanels** [www.manfrottodistribution.co.uk](http://www.manfrottodistribution.co.uk)

Wide range of LED lights from small panels for enthusiasts to large and expensive 1x1ft (30x30cm) professional panels

**Manfrotto** [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Range of small consumer and enthusiast LED lights. Ideal for macro and still-life work, and on-camera video

**Paterson** [www.patersonphotographic.com](http://www.patersonphotographic.com)

British-built tungsten, halogen and fluorescent studio lights

**Westcott** [www.johnsonstophotopia.co.uk](http://www.johnsonstophotopia.co.uk)

Range of Spiderlite continuous lights. The Spiderlite TD3 and TD5 can be fitted with fluorescent, tungsten or studio flash bulbs





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AP guide to...

# Continuous lighting on a budget

Rather than spending hundreds of pounds on professional continuous lights, **Tim Coleman** shows what is possible with £35 builders' lamps

**USING** site lights is an inexpensive way to get high-power continuous lighting but, as we have already mentioned on pages 49-52, there are three main disadvantages: they can get really hot; the power is not adjustable; and they are not daylight-balanced. Over the following pages I will explain how to get around these limitations when using these lights.

## THE OPTIONS

Most hardware shops will sell reasonably priced units, but I am using site lights from Screwfix ([www.screwfix.com](http://www.screwfix.com)).

Generally, site lights use a 110V supply, which cannot be used straight from a UK plug socket without a converter. At the time of writing, the company's twin 500W/110V light is available for £14.69. The twin 400W/240V version, which I used, can be plugged straight into the wall, but it is more expensive at £34.99. Even so, that is an 800W output for under £35. Plus, both lights include a tripod stand. Alternatively, single floor stand lights are good for low-level lighting, and a 400W/240V version is priced at £12.99 per light.

## Mixed light source Outdoors

As with any tungsten light source, white balance is an issue when using site lights outside in the daytime because they are not balanced for the cooler colour temperature of daylight. Doing so results in two different colour temperatures (a mixed light source) in the same scene. A daylight white balance has a colour temperature of 5,500 Kelvin (K), although daylight varies anywhere between 5,000K and 6,500K, depending on the conditions. This will leave the subject far too warm, because he or she is being



Daylight



Tungsten



illuminated by the site lights. Conversely, balancing the colour temperature for the lights, which are typically 3,000–3,400K, will make the daylight background too cool. This dual temperature scene can make for a creative effect that some may like, but it will not suit all situations.

To achieve a single colour temperature in the scene, a colour gel should be placed in front of the site light to balance it for daylight. These lights use tungsten (incandescent) bulbs, which have a colour temperature in the region of 3,000–3,400K. To attain the exact Kelvin reading of the light (which is affected by the type of bulb and its power), take a custom white balance reading. Do this indoors with the site lights as the sole light source, filling the frame with a white/grey card. Some cameras, such as the Sony Alpha 55, will tell you the colour temperature of the new custom WB in-camera, and from this the correct colour gel can be selected. Otherwise, this information can be found in Adobe Bridge or Camera Raw. The site lights I'm using here are 3,000K, along with a Lee Filters full CT 201 gel. Using this filter results in the loss of 1⅔EV of light, but half and quarter versions are also available (CT201 and CT 200) for 1EV and ⅔EV light loss respectively.

One main issue when using colour gels with a site light is that the lights can get very hot. In theory, the gels should not melt or catch fire so will not damage the light source, but the extreme heat is likely to damage the gel itself. It is better to err on the side of caution and use the gels for no longer than 30 minutes at a time. I attached the gel using bulldog clips on each light handle. This minimises light spill and keeps direct contact with the hot part of the light to a minimum.

#### DAYLIGHT WB

The subject is far too warm in this image when using a daylight white balance, but the background is fine

#### TUNGSTEN WB

The colour balance of the subject is better when using a tungsten white balance, but the background is now too cool. There is also a degree of daylight falling on the subject, so she does appear a shade on the cool side

#### WITH GEL

Applying a Lee Filters full CT 201 colour gel balances the scene perfectly, although it does cause me to lose 1⅔EV of light

With gel







Fig 1



## Sole light source In a studio

**COLOUR-BALANCING** gels are not needed in a studio that is protected from any external light source, because then your own lights become the sole source. However, there are a few factors that still need to be considered.

### HEAT

Site lights do get hot. This is a factor wherever they are used, but in a confined studio the heat cannot disperse as quickly, which makes it more of a concern – especially if the shoot lasts a long time.

Overheating can be particularly uncomfortable for your model and may result in him or her perspiring, and therefore affect their mood. Make sure you work efficiently, give the model a break from sitting near the lights, and have some make-up and towels in reserve to hide any perspiration.

### POWER

The major limitation of a site light in a studio setting is that the power is not adjustable. To vary the brightness of the lighting on the subject, the light source must be modified or moved.

### MOVING THE LIGHT

Repositioning the lighting stand further away will reduce the fall of light on the subject, but a big space is required. Alternatively, reflecting the light off a wall or ceiling by angling it up or turning it around can work well. Each light unit can be swivelled around independently, but on each stand the two units are either on or off. For roughly half-power, turning one of the two units around on the stand is an option.

### MODIFYING THE LIGHT

A diffuser will reduce and soften the light, which is useful when you need to lessen the look of shiny and oily skin – a problem with direct lighting. Neutral density gels will also reduce the light. Both these solutions can be attached to the light stand in the same way as the colour-balance gel.

Controlling where the light falls is not limited to moving the direction of the units. Using a piece of thick card can shape the light, but bear in mind that any objects used to modify the light should not be put directly on the unit for long periods of time because of the heat.

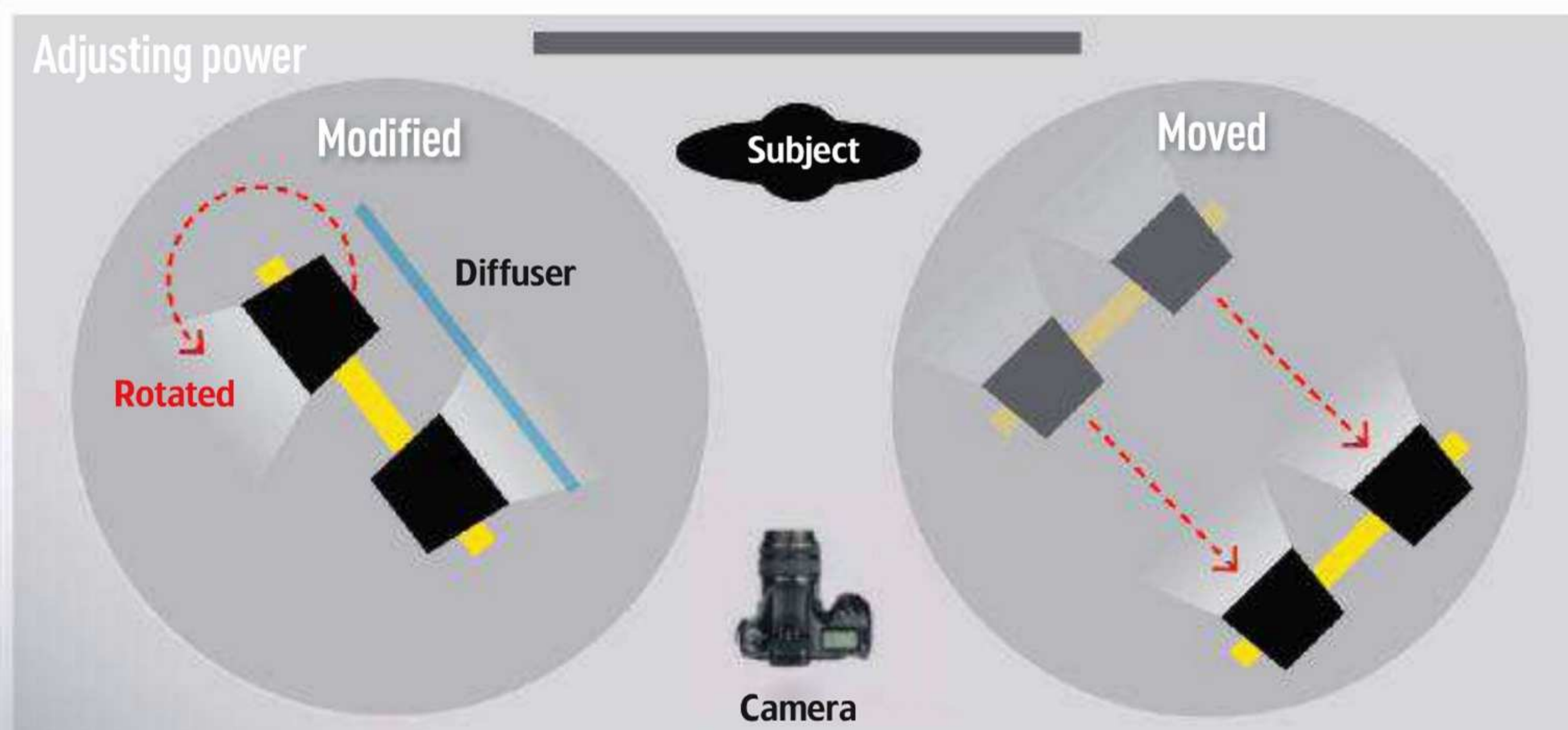


Fig 5



**FIG 1:** The lights are placed close to the subject, one stand on each side. The lines from the grills on the units are apparent, especially on the background

**FIG 2:** I have moved the lights one metre further away. There is a 1EV loss of light so I have brightened the raw file. The shadows are now less obvious

**FIG 3:** Turning one of the light units around on the light stand to my right gives a nice fill-in light. The background is slightly darker as a result

**FIG 4:** Both the lights on my right-hand side are now turned off, which gives a nice silhouette, but the background is darker still



Fig 2



Fig 3



Fig 4



Fig 6



Fig 7



Fig 8



**FIG 5:** I have added a diffuser sheet to both light stands. There is a  $\frac{1}{2}$ EV loss of light, but the lighting is much more flattering than before. Also, the grill lines have all but disappeared

**FIG 6:** Moving the right-hand light stand towards the backdrop and behind the subject gives a stronger light in greater contrast to the silhouette

**FIG 7:** Full-length body shot with both lights in their original positions.

**FIG 8:** To light the whole body, I repositioned the right-hand light stand next to the left-hand one and lowered it to illuminate the legs. As the stands do not extend to head height, unflattering shadows are cast. Try raising the base instead



**STREET  
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£360**



# Fujifilm FinePix HS20

This long-zoom bridge camera features the new 16-million-pixel EXR CMOS sensor and offers a real alternative to a compact system model. We put it to the test

**Mat Gallagher**  
Deputy editor



**PHOTOGRAPHERS** seeking a small camera for a day trip or weekend away have traditionally turned to the advanced compact or bridge camera. Although bridge cameras are still fairly large, they tend to offer long zoom lenses with magnifications you would struggle to obtain on any SLR without eye-watering investment. For a lens with up to a 500mm focal length (750mm with 1.5x magnification) on a DSLR you would have to pay upwards of £850 (Sigma 150–500mm f/5–6.3). This would not only add extra bulk, but also almost 2kg of weight to your standard kit, where a bridge camera has at least 30x zoom built in.

Bridge cameras are styled more like

DSLRs and offer similar handling, but on a smaller scale. Their lenses can be longer thanks to smaller sensor sizes (which create greater focal magnification) and also by withdrawing into themselves for storage.

The Fujifilm FinePix HS20 is the latest in a long line of bridge cameras from the company, and it is an area in which it has long excelled. This model is an update of the FinePix HS10 that was released late last year, and shares many of its features. The one noticeable change is the sensor, which has been upgraded from 10.3 to 16 million pixels, although it still has the same 1/2in physical size, making it notably smaller than even the micro four thirds units.

## FEATURES AND BUILD

The EXR technology seen in Fujifilm cameras, with the exception of the FinePix X100, works with a specially designed sensor that uses a unique photosite layout. This allows the sensor to be optimised for

a range of shooting demands, including resolution, low light and dynamic range. In this latest advancement, the system uses a back side-illuminated EXR CMOS sensor with photosites in pairs of the same colour, each rotated by 45°, which the company claims increases both vertical and horizontal resolution. The pixels can then be used individually, in pairs or in blocks, depending on the mode selected, to optimise the signal.

The sensor outputs at 4608x3456 pixels, which produces an image of 15x11.5in at 300ppi, or roughly A3 in size. Images can be saved in either JPEG or Fujifilm's RAF raw file format, or as a combination of the two. This raw control is found in the set-up menu rather than on the main menu screen, although the HS20 has been given a dedicated shortcut button to access it.

HD video is available at full 1080p resolution, in Quicktime MOV format with H.264 compression and stereo sound. The processor is a dual-core EXR unit to ensure that the data is processed quickly and efficiently. The ISO range is the standard 100–3200, although EXR modes can limit it to ISO 800 or 1600. There are also extended ISO 6400 and 12,800 settings, although these reduce the image size to medium (8MP) and small (4MP) respectively, to allow the camera to combine pixel information to reduce noise levels.

The lens is a Super EBC Fujinon unit with an equivalent focal range of 24–720mm and a maximum aperture of f/2.8–5.6. This is a huge range, with a 30x magnification from wide to tele and a relatively bright aperture considering the focal length. Focal

## AT A GLANCE

- 16-million-pixel EXR CMOS sensor
- 30x zoom (24–720mm equivalent)
- 3in, 460,000-dot tilting LCD
- Sensor shift stabilisation
- ISO 100–12,800

24mm



The 30x zoom allows a flexible range of compositions from wide vistas to extreme close-ups

720mm







**Dynamic range optimisation pulls detail out of the shadow areas and retains highlights, but produces a lower-resolution file**

distance is marked along the barrel in both native and 35mm equivalents, and the zoom is operated manually by rotating the main ring. The focus can also be operated in manual mode via a smaller ring on the back of the lens barrel but, despite a magnification option, it can be tricky to fine-tune.

The shooting mode dial is angled backwards for easier reading and offers a full assortment of manual exposure modes, including aperture and shutter priorities, a handy custom mode, plus program and auto selections. Additionally, there are sub menus for the EXR modes, advanced modes, 360° sweep panorama and 17 scene modes – two of which can be saved for quick access. Metering comes in a choice of multi, spot and average settings, and exposure compensation can be dialled in to  $\pm 2\text{EV}$ .

One criticism of bridge cameras is that the aperture selections available are fairly limited. The HS20 goes some way to correcting this by offering selections in  $\frac{1}{3}\text{EV}$  steps from the maximum, but the minimum aperture reaches just f/11 and is limited further to just f/8 in aperture and shutter priority modes. Due to the smaller sensor, an f/11 aperture will produce similar depth of field to f/22 on an APS-C-format camera, yet a range of just 1 or 2 stops at longer focal lengths seems limiting.

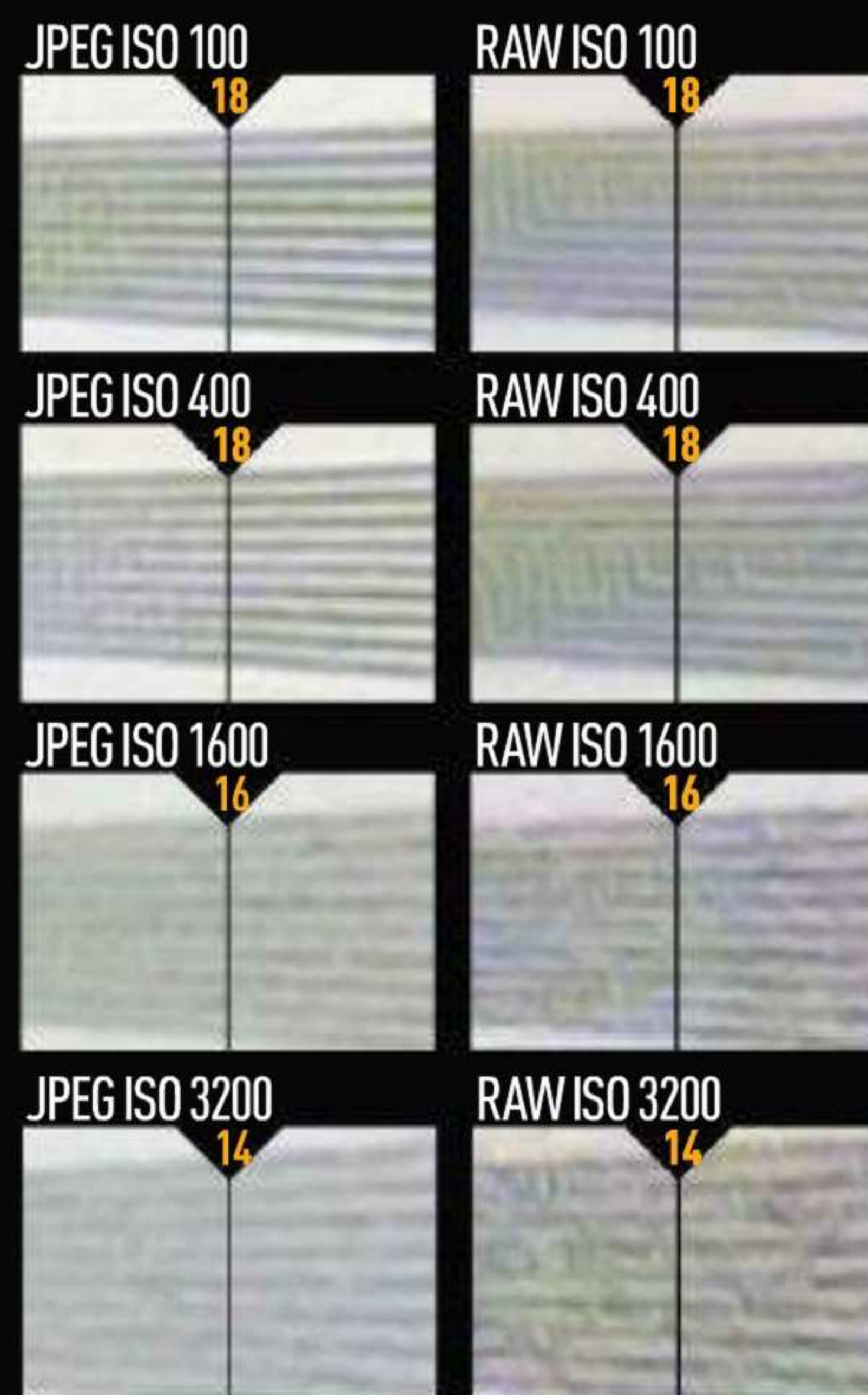
For composition there is the choice of using the 3in rear LCD or the electronic viewfinder (EVF). The rear LCD has 100% coverage and is mounted on a tilting bracket that angles 90° up or 45° down, for waist-level or overhead viewing. An eye sensor switches between the LCD and EVF displays. The resolution of the EVF is just 200,000 dots, which is noticeably low when viewing and appears small in the frame.

The body of the camera isn't much smaller than an entry-level DSLR with a standard kit lens and is bigger than some compact system models. This allows a decent sized grip and, despite the plastic construction, the HS20 feels solid in the hand.

The menu system is quite slow to navigate, as a large number of functions have to

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



be scrolled through. It can also be slightly confusing when functions are only available in certain modes. It is also a shame that the EXR functions cannot be combined with manual or priority shooting modes.

Although burst shooting is possible at 3fps in full resolution, write times seem fairly slow; around 4secs for a raw file and 3secs for a JPEG image, using a Lexar Professional 64GB SDXC card. Start-up time out of standby can also be a little slow.

### NOISE, RESOLUTION AND SENSITIVITY

Images have a pleasant, natural colouring and appear well detailed. However, when viewed at high magnification a mottled texture is apparent even at ISO 100, which increases as the ISO is raised. It is best to keep the ISO under 1600, although due to the smaller file sizes at ISO 6400 and 12,800, the images are still usable. On our chart at ISO 100, the HS20 reaches just 18, which is closer to what we could expect from a 10-million-pixel DSLR. This falls to 14 by ISO 3200 and to below 12 on ISO 12,800.

With high-contrast scenes the camera begins to struggle to maintain a full range of detail, and therefore even bright landscapes can be left with an almost black foreground or bleached-out sky. The EXR dynamic range expansion does an impressive job of improving this, but it does reduce the pixel dimensions of the image.

## Facts & figures

SRP	£399
Resolution	16 million pixels
Sensor	1/2in EXR CMOS
Lens	30x zoom (24-720mm) f/2.8-5.6 Fujinon
LCD	3in, 460,000-dot tilting LCD
File format	JPEG, RAF (raw), MOV
Focus	Single AF, continuous, manual
Shutter speeds	30-1/4000sec
Exposure modes	PASM, auto, EXR, panorama, 17 scene modes, 2 advanced modes
Metering system	Average, spot, multi
White balance	Auto, 6 presets, custom
Flash modes	Auto flash, forced flash
Memory cards	SD/SDHC/SDXC card
ISO range	100-3200, 6400 (M), 12,800 (S), Auto (400/800/1600/3200)
Connectivity	USB 2.0, Mini HDMI
Power	4 x AA (included)
Weight	730g (including battery and card)
Dimensions	130.6x90.7x126mm

**FUJIFILM UK Limited**, Unit 10A, St Martin's Business Centre, St Martin's Way, Bedfordshire MK42 0LF.  
Tel: 0844 553 2322. [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

### FOCUSING

Focusing is relatively quick at wider focal lengths, but it struggles with lower-contrast scenes at longer distances. Although there is an AF assist lamp for low-light use, it is a white, fairly low-powered beam and is partly obscured by the lens and lens hood. The range of focus options is varied, from multi-point, face detection and tracking, to full selective control over the entire screen. **AP**

## Verdict

**DESPITE** the technology, the smaller sensor on the Fujifilm FinePix HS20 means it cannot match DSLRs or compact system cameras for image quality. However, for a bridge camera it offers impressive functionality and great-looking images. The manual zoom is a huge strength, but there are other areas that need some improvement for the HS20 to be considered ideal for creative users. The viewfinder needs to be larger and of a higher resolution, the aperture range wider and available in all modes, and the option to shoot above ISO 3200 available at full size. For anyone looking to get closer to their subject, whether wildlife, action or travel, there is no better way to get this kind of magnification for the money.





# AskAP

Let the AP team answer your photographic queries



## SOFTWARE OPTIONS

**Q** I have recently switched systems from Canon to Nikon, moving from an older EOS 450D to a new D7000. I love the new hardware and am impressed with the results the D7000 delivers, but I'm a bit disappointed in the software options available to me. I knew I would not be able to open Nikon's raw files straight into Photoshop CS2 as the application does not support this camera, but I was expecting something a little better from Nikon in the way of software, both for raw processing and tethered capture. I used to shoot tethered straight onto my Apple MacBook Pro when photographing close-up still-life shots using Canon's EOS Utility application on the EOS 450D, but I need to pay out more than £100 for Nikon Camera Control Pro, Nikon's equivalent package. Nikon's Capture NX2 software costs a similar amount, and the included View NX2 application isn't a patch on Adobe Camera Raw or Canon's Digital Photo Professional.

Obviously I need to spend some money on new software, but which one is best? Would I be better upgrading my version of Photoshop or going along the Nikon route? **Jeremy Shepherd**

**A** When it comes to included software, Canon does lead the way. Of the options you outline I'd plump for upgrading Photoshop, which will cost you roughly £50 more than buying Capture NX2. You get a lot more features than you will have in CS2, although make sure that your computer can cope in terms of processing power and memory.

There is a third way, which won't cost a penny. On the raw-processing front you can download Adobe DNG Converter from the Adobe website, which will convert your Nikon's raw files to open-

standard DNG raw files that will open in CS2. You can get this from [www.adobe.com/dng](http://www.adobe.com/dng). When it comes to shooting tethered, Nikon-owning Mac users are in luck as they can take advantage of the excellent Sofortbild ([www.sofortbildapp.com](http://www.sofortbildapp.com)), which is also available for free.

Alternatively, consider Adobe Lightroom ([www.adobe.com/lightroom](http://www.adobe.com/lightroom)), which will take care of all your raw-processing requirements, allow you to shoot tethered straight into it and give you very powerful cataloguing facilities. It's a bit more expensive, though, costing around £240. **Ian Farrell**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [answers@ipcmedia.com](mailto:answers@ipcmedia.com) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## f/AQ

### How do you use flash during daylight?

Now the summer is here, it's time to think about using your flash more. Yes, you read correctly. It's not just in dark conditions that we reach for some flash power, as bright sunny conditions can benefit from a burst of the bright white light, too.

At its most simple, mixing daylight

### LENS FIT

**Q** Some years ago I bought a 35mm film Canon EOS 300V, with 28-105mm and 75-300mm lenses. I recently bought a Canon digital camera, so could you tell me if I can use these lenses on my new EOS 60D? I've also bought a used EOS 400D from a camera fair.

On a separate subject, a photographer mentioned to me that Nikon cameras have better colour delivery. Is this true?

**Kambo Githu**

**A** The Canon EF lens mount is unchanged since the EOS family of cameras was introduced in 1987, so your older lenses will be fine on your newer cameras. Be aware that the cameras' 1.6x multiplication factor (which comes from the 1.6x difference in size between the digital sensor and 35mm film) means that the lenses won't be as wideangle as you are used to on your EOS 300V. The 28-105mm zoom will act like a 45-168mm lens, while the 75-300mm zoom will give you the same angle of view as a 120-480mm optic, which is useful for wildlife, action and sports.

I wouldn't worry with regard to the way Nikon DSLRs render colour. Each brand is different, not better or worse. **Ian Farrell**





and flash is just a case of activating your camera's pop-up flash and shooting. The automatic TTL exposure systems will do the rest and the blip of flash will fill in any harsh shadows produced by strong sunlight. This is a great technique for outdoor portraits shot at weddings and parties.

You can do the same thing with an external flashgun, which should give you a bit more range and power. Simply slip the gun into your camera's hotshoe, put it in auto TTL mode and shoot. Flash used in this way is said to be at a 1:1 ratio with the ambient daylight, since the brightness of both will be right for the aperture selected. If the flash is bright and too obvious in the picture, you can drop this ratio down to 2:1

by setting -1 stop of negative flash exposure compensation so the daylight is more dominant than the flash.

Of course, the opposite is also true, as setting -1 stop of exposure compensation on the camera and then compensating for this with +1 stop of flash exposure compensation results in a daylight-flash ratio of 1:2, and a dark and moody background behind a well-lit subject.

The way that these types of exposure compensation work together tends to differ between camera systems, so it's worth looking at the user manual of your camera and flashgun to ensure you know how to control the daylight-flash ratio with your own equipment. **Ian Farrell**

## COLOUR CORRECTION

**Q** I've started to dabble in colour management after reading a few articles on the subject. I've calibrated my screen using ColorMunki (www.colormunki.com), which has really made things look better, but I'm struggling with the print profiles. When I make paper profiles with the ColorMunki or download them from a paper manufacturer's website, the results are just not as good as when I don't bother and leave the printer driver to it. The automatic settings give me loads more saturation and punchier colours. What do you think I'm doing wrong? **Chris Pembroke**



**A** There are a couple of things to point out, Chris. First, make sure you turn off automatic colour matching in your printer's driver when you are using an ICC profile for printing. If you don't, the correction will be applied by both the software and the printer – with poor results. Second, the point of colour management is not to get punchier and more saturated colours, but rather that the colours you see in the final print will match those you see on screen.

There are many books on this subject, but the Learning Center section of the Colour Confidence website (www.colourconfidence.com) is also very useful. **Ian Farrell**

## FROM THE AP FORUM

### Compatibility query

**Moorlandman asks** I'm thinking of getting a new PC with Windows 7 installed. I would like to install Photoshop CS2 (I can't afford CS5), but before I jump in at the deep end has anyone used CS2 with Windows 7 and, if so, are there any issues to worry about?

**Siuya replies** I got Windows 7 Professional 64-bit because it has a 'Virtual XP Mode' that runs 32-bit programs. I have noticed some slight errors in CS2, especially when zooming in to do detailed work. However, for the most part it works fine, but I only tweak things using Levels, Curves and so on. It runs fast with my i7 processor, but I don't shoot raw files, just JPEGs.

**P\_Stoddart replies** If you have a copy of Windows XP for your existing system, there is nothing to stop you running the XP/Vista on the new machine if you wish – unless there is a reason for having Windows 7. I still run Windows 98 alongside XP because my film scanner requires it. Some makers just don't bother with driver updates after a while.

**Moorlandman replies** Thanks for the feedback. I've just spoken to Adobe technical support and they tell me that my Fujifilm FinePix S3 Pro is supported by the Elements 9 raw converter so I might take this route.

**Vivid Blue replies** You should be able to get CS2 working in Windows 7 Compatibility Mode. Install Photoshop and then see if it runs. If it doesn't, right-click the Photoshop icon and Troubleshoot Compatibility and follow the steps. It's very easy. You wouldn't want to run XP on a brand-new computer. It's seriously outdated and can't take advantage of modern hardware. You'd also struggle to get drivers for your PC.

## In next week's AP

On sale Tuesday 7 June

### ON TEST



## PANASONIC LUMIX DMC-G3

Richard Sibley sees exactly how far you can push the new 15.8-million-pixel micro four thirds G-series camera from Panasonic

### WILDLIFE



## MASTERCLASS

Tom Mackie takes five AP readers on a tour of Ashridge Forest and explains how to capture images with a difference in a forest environment

### EXPERT ADVICE

## HUNDRED TO ONE

Mark Murfitt explains how he creates his striking joiners by piecing together up to 100 individual images



### ON TEST



## NIKON COOLPIX P300

Nikon's truly compact creative camera features a 24mm f/1.8 lens, a 12.2-million-pixel sensor and full manual control. Tim Coleman tries out the pocket-sized P300



## STAR STUDENT

### Richard Fielding

ENROLLED ON:

Foundation in Digital Photography

AGE: 55 OCCUPATION: Retired

customs officer

EQUIPMENT:

Canon EOS

7D with Sigma

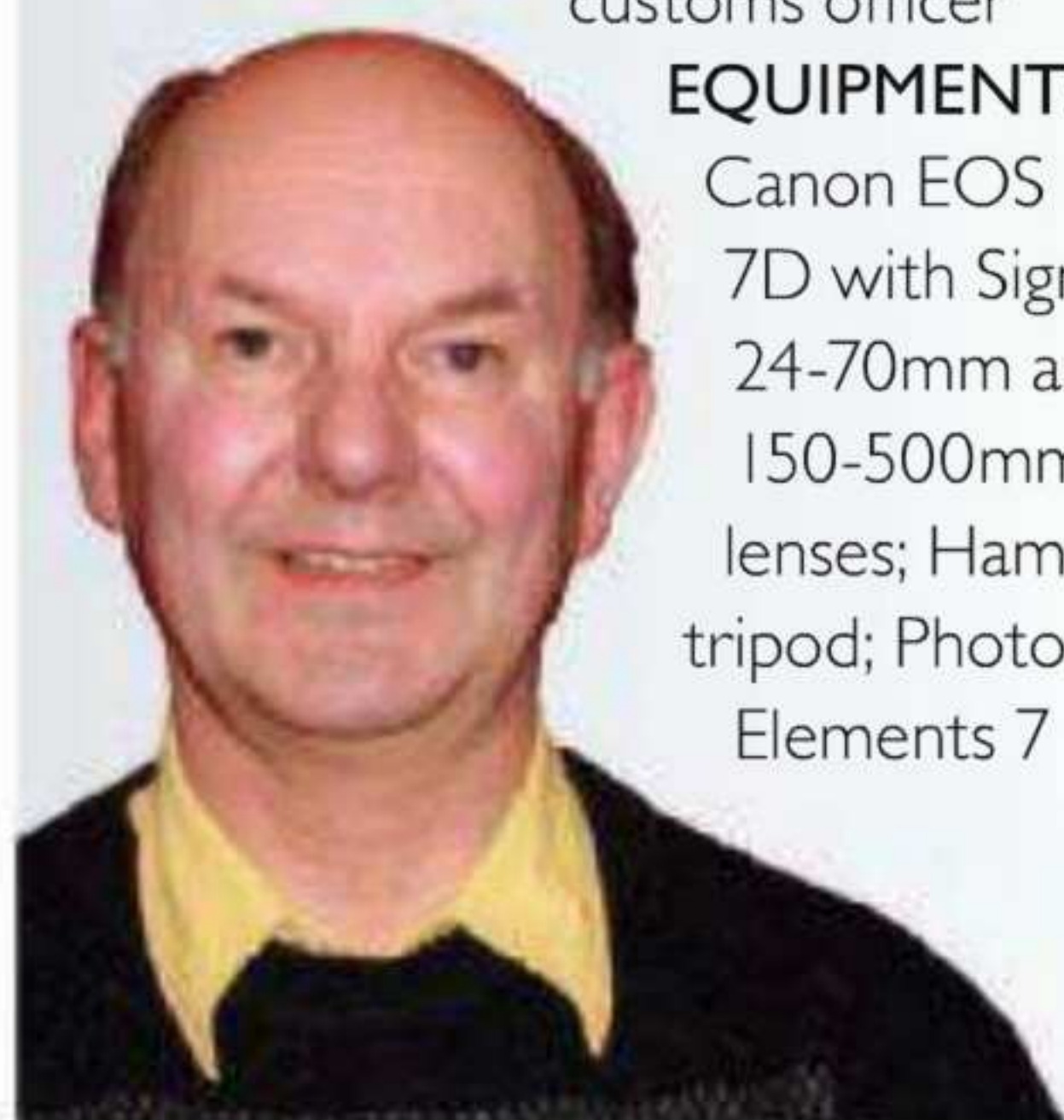
24-70mm and

150-500mm

lenses; Hama

tripod; Photoshop

Elements 7



scenery. I was pleased with many of my pictures, but being a complete novice in Photoshop I failed to make the best of them. Also, I couldn't help wondering what results I could have obtained if I'd had a DSLR and zoom lens.

#### How have you found the SPI Foundation in Digital Photography course so far?

My course tutor, Marcus, has been very encouraging and helpful. I had a number of problems obtaining proper focus, but this turned out to be a manufacturing defect with my initial camera and I have since replaced it.

One of the things I like about the course is that it has encouraged me to take photographs of a wide variety of subjects that I might not otherwise have tackled. It has taught me to be very self-critical of my own shots, which hopefully is a strong starting point for improving my standards. I still have a lot to learn, and I know that I need to improve the quality of my initial images by lowering the ISO rating when possible, but I feel much more confident in handling the camera than I did before starting the course.

#### What is your preferred photography subject?

My favourite subject is wildlife and I have particularly enjoyed visiting the British Wildlife Centre in Surrey and the Hawk Conservancy Trust in Hampshire, both of which provide fantastic opportunities for

photographers. I have now become a member of Marlow Camera Club in Buckinghamshire and have begun to take part in regular competitions and to exchange ideas with other members.



## Student introduction

#### When did you first discover an interest in photography?

I had played around with photography in my youth, but it wasn't until I decided to treat myself to a safari holiday in Tanzania for my 50th birthday that I thought it was time to enter the digital age. I bought a compact camera with a lens extension, which took it up to 300mm.

#### Where is your ideal place to take photographs?

Tanzania is a stunning place for photographers as it includes the Ngorongoro crater, vast lakes and the Serengeti National Park. There is no shortage of animal subjects or beautiful

THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.

**Nikon**

At the heart of the image

## Summing up

**WE SAY:** You clearly have a good understanding of the various techniques, Richard, putting aside the slight confusion about how your camera works out exposure. We recommend that you try to do everything manually. Basically, if it has 'auto' in the title, avoid it! You will not learn much using any kind of auto mode, so only use an auto setting if you are not confident. Otherwise, try to experiment and take more control. Your self-assessments are detailed and many of the points you made were valid. Keep up the good work.

To enrol or for more information visit [www.amateurphotographer.co.uk/spi](http://www.amateurphotographer.co.uk/spi)

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

- ☐ Yes, I would like to enrol on the Foundation in Digital Photography
- ☐ Yes, I would like to enrol on the Diploma in Digital Photography
- ☐ Please send me more details about the courses

Mr/Mrs/Ms ..... Forename .....

Surname .....

Address .....

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Postcode .....

Daytime tel number .....

Email .....

**Course fees only £299**

If you would like to receive the SPI student e-newsletter; please tick here ☐

#### HOW TO PAY: (UK RATES)

Overseas fees available on request

BY CHEQUE OR POSTAL ORDER:

Made payable to IPC Media for: ☐ £299

BY CREDIT CARD: ☐ Please debit £299

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Card number .....

Issue number .....

Start date..... Expiry date.....

Three-digit security number .....

Signature (I am over 18)

.....

#### BY DIRECT DEBIT:

Please note, if you are paying by Direct Debit the full cost of the course will be £315

☐ Yes, please send me a bank instruction form to deduct three monthly debits of £105 from my account

Signature (I am over 18)

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**SPI**



## X-Rite eye-One Display 2

Suitable for LCD and CRT monitors. Use on multiple computers without paying an additional license fee. A powerful, sophisticated solution providing consistent, predictable colour, using Eye-One Match 3.6 software. Ideal for photographers and others who rely on correct colour. Connected and powered through a USB connection.

**SAVE £25**

eye-One Display 2 **£133.90**

## X-Rite ColorMunki Photo

The ultimate in convenient and cost-effective monitor-to-print matching. This is the essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient portable package. It is the first solution in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor-to-print matching, easy yet advanced monitor profiling and superfast RGB and CMYK printer profiling.

ColorMunki Photo **£289.00**

## Giottos MT9240B

Designed to comply with restrictions on the amount and size of luggage that can be carried when traveling, particularly by air. Material - Aluminium. Folded height - 47cm. Min Height - 35cm. Max height without centre column - 117cm. Max height with centre column - 139cm. Weight - 1.2kg. Weight capacity - 3kg. Leg Sections - 4.

**SAVE £8**

MT9240B Tripod **£75.99**

## Giottos MTL9261B

Features quick action lever leg locks for quick set up, comfortable foam hand grips and a robust and durable "Cobalt" paint finish. Simple yet stable support. Material - Aluminium. Folded height - 66cm. Min Height - 46cm. Max height - 169cm. Weight - 1.95kg. Weight capacity - 8kg. Leg Sections - 3.

**SAVE £96.95**

MTL9261B Tripod **£79.95**

## Giottos MTL8271B

The legs feature the new quick action lever leg locks to make tripod set up quick and easy. Foam grips on each leg section mean repositioning of the tripod is comfortable while quick release locks allow the leg angle settings to be adjusted independently for use on uneven terrain or for low level use. The centre column can be reversed to position the camera underneath the tripod legs for copying or macro shots. Material - Carbon Fibre. Folded height - 72cm. Min Height - 52cm. Max height without centre column - 160cm. Max height with centre column - 177cm. Weight - 1.85kg. Weight capacity - 10kg. Leg Sections - 3.

**SAVE £40**

MTL8271B Tripod **£299.95**

**RECESSION BUSTER!!!**  
Seen a better price elsewhere - we will do our best to better it - please call! 01608 649224

## Manfrotto 055XPROB Tripod

Makes the famous patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever. Material - Aluminium. Folded height - 65.5cm. Min Height - 10cm. Max height without centre column - 142cm. Max height with centre column - 175cm. Weight - 2.4kg. Weight capacity - 7kg. Leg Sections - 3.

**SAVE £31**

190XPROB Tripod **£129.00**

## Manfrotto 055XDB Tripod

Lightweight, sturdy and portable, this basic tripod has the same design as the Manfrotto 055XB but with a simpler centre column (no short column) and more traditional locking knobs. The leg angle presets, allow the camera to reach all intermediate heights from min-max extension. Material - Aluminium. Folded height - 68cm. Min Height - 48cm. Max height without centre column - 137.5cm. Max height with centre column - 178cm. Weight - 2.1kg. Weight capacity - 7kg. Leg Sections - 3.

**SAVE £25**

190XDB Tripod **£105.00**

## Manfrotto 680B Monopod

Four section monopod featuring sure rubber grip, wrist carrying strap, quick action lever leg lock system, large 60 mm camera/head platform with plastic cover and dual 1/4" - 3/8" camera fixing screw.

**SAVE £42.95**

680B Monopod **£42.95**

## Datacolor Spyder 3 Elite

Rely on consistent & accurate color throughout your studio and digital workflow with the Datacolor Spyder3 Elite. It is the only colorimeter available on the market that offers a seven detector color engine, with an aperture several times larger than other devices, thereby increasing light sensitivity by 400 percent, for increased accuracy and performance. This ensures consistent color on all LCD, CRT, laptop and front projector displays.

Spyder 3 Elite **£123.90**

More Colour Management...

Spyder 3 Express **SAVE £7** **£62.80**

Spyder 3 Pro **SAVE £35** **£84.95**

Spyder 3 Studio SR **SAVE £22** **£379.95**

## Giottos MH7000-652

Great for photographers who require fast and easy camera positioning. All three axes of movement are controlled by releasing one single locking lever, so when unlocked you can pan, tilt and level your camera in one movement.

**SAVE £8**

MH7000-652 Ball Head **£46.95**

## Giottos MH5001 Head

3 way pan and tilt head with quick release. Ideal for photography where precise camera positioning is crucial, each axis is controlled by its own locking handle meaning that one axis can be adjusted without upsetting the other two.

**SAVE £6**

MH5001 3 Way Head **£43.95**

## Giottos MH5011 Head

Manufactured from die cast aluminium, it offers a lightweight yet stable platform for a wide range of cameras. A quick release plate system allows for quick camera mounting and removal whilst a secondary safety catch on the quick release lever prevents the plate from being released by accident. A combination of spirit levels on the camera mounting platform and a bubble level on the base of the head will ensure that the head can be set up with precision every time.

**SAVE £4**

MH5011 3 Way Head **£36.95**

## Manfrotto 190XPROB

Makes the famous patented horizontal center column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever. The ergonomics of the leg angle release mechanism and the quick action lever leg locks are easy to use. Built in bubble spirit level to make camera alignment quick and easy. Material - Aluminium. Folded height - 56.9cm. Min Height - 8.5cm. Max height without centre column - 122cm. Max height with centre column - 146cm. Weight - 1.8kg. Weight capacity - 5kg. Leg Sections - 3.

**SAVE £35**

190XPROB Tripod **£104.90**

## Pantone huey Pro

Designed for anyone looking to increase their colour control, it combines the innovative form and ease of use of the award-winning huey with increased levels of functionality. In addition to automated calibration, it offers users greater control over brightness and contrast, with separate menu choices for the selection of gamma and white point settings. Another key feature is multiple monitor support, ideal for colour professionals working with more than one display and looking to achieve colour consistency across their system.

**SAVE £29**

Pantone huey Pro **£68.90**

## Manfrotto 293A4 kit

The most compact 3-way kit in the 290 family. Ideal for travelling, the 4 section tripod is fitted with the new detachable aluminium 3-way head. It is the best solution for compactness and precision. Ergonomic controls are designed to ensure maximum precision. The anti-shock collar protects your camera from accidental impact, whilst the 3 faced design column prevents rotation to allow increased accuracy and steadiness. The leg locks provide a rock-solid support and with their innovative adjustability they provide consistent, excellent performance. Material - Aluminium. Folded height - 51.6cm. Min Height - 36.9cm. Max height without centre column - 127.6cm. Max height with centre column - 146.6cm. Weight - 1.9kg. Weight capacity - 4kg. Leg Sections - 4.

293A4-3RC1 Kit **£129.95**

Other models...

294A3-D3RC2 Kit **SAVE £15** **£124.95**

294A3-A0RC2 Kit **SAVE £5** **£134.95**

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## Lowepro Pro Runner 350AW Backpack

Delivers a compact, streamlined and urban-inspired solution for pro photographers and photojournalists who carry their gear through crowded airports and busy city streets. This feature-filled design fits a DSLR with attached lens, laptop, tripod and multiple accessories, plus a few personal items, in a highly organized pack. From its fully padded interior to its patented, built-in All Weather AW Cover™, it thoroughly safeguards valuable gear.

**£88.97**

Pro Runner 350AW Backpack **SAVE £31** **£49.97**

## Lowepro Slingshot 302AW Backpack

The newest, fast-access SlingShot AW series builds on the inventive design of the original and incorporates what many photographers are looking for: faster access, extra space for personal items, improved organization, and the ability to add a tripod. It offers more volume in the upper compartment for extra accessories or personal items. A Hideaway Tripod Mount™ system with foldout holder and quick-release buckle secures a compact tripod to the side. The same inventive design—letting you quickly rotate to the front to access—remains a tried-and-true feature of this favorite.

**£79.95**

Slingshot 302AW Backpack **SAVE £21** **£56.95**

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Slingshot 202AW **SAVE £27** **£62.95**

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## Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack providing foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior of the bag features the patented memory & battery management System™. Windowpane Mesh™ pockets organize film, filters & other accessories. The QuickClip™ system holds a tripod. A comfortable, foam padded harness and adjustable waist strap provide carrying comfort.

Adventure 75 Black/Rust **£49.97**

## Tamrac Aero 80 Black

A fully functional camera bag, comfortable daypack and computer backpack in one convenient pack. The main compartment is completely foam-padded to protect a DSLR with a grip & lens attached, 2-3 additional lenses, & accessories. A separate, completely foam-padded compartment in the back provides quick access to a laptop up to 17", without disturbing photo gear. The large top compartment with internal mesh pockets holds lunch, a light jacket, or other personal items needed on a photo outing. Mesh pockets on the sides and front of this pack provide easy, fast access to accessories and water bottles.

**SAVE £40**

Aero 80 Backpack Black **£59.95**

## Tamrac Aero Speedpack 75 Black/Rust

The perfect carrying solution for those who prefer the comfort of a backpack, but don't want to sacrifice the ability to quickly access photo gear. To accomplish this, Tamrac developed an innovative Dual Entry System™ that allows fast access to camera gear through a side door when the packs are worn over one shoulder. Equipment can also be accessed through the front panel when the packs are removed like traditional backpacks. It holds and protects a DSLR with a 7" lens attached, 1-2 additional lenses and accessories.

**SAVE £56.95**

Aero Speedpack 75 Backpack Black/Rust **£56.95**

## Thinktank Airport International V2

Conforms to current BAA carry-on maximum dimension (check others). Holds a pro size DSLR & super telephoto lenses with lens hoods. TSA approved combination lock secures the main compartment. The zipper sliders fit into the TSA combination lock. Security cable and lock in front pocket can secure laptop cases to the Airport™ International V2. Rain cover included.

Airport International V2 **£258.00**

## Other models...

Airport Check In **£102.00**

Airport Ultralight V2 **£133.00**

Airport Antidote V2 **£156.00**

Airport Acceleration V2 **£219.00**

Airport Airstream **£225.00**

Airport Take Off **£255.00**

Airport Addicted V2 **£259.00**

Airport Security V2 **£290.00**

## Billingham 107 Black

Material used is FibreNyte canvas, a 21st century synthetic alternative for traditional canvas which allows bags to be made tougher and lighter. Strong and lightweight, it retains the look of traditional canvas, whilst offering much improved abrasion resistance and suppleness. In addition, its waterproofing performance is greatly enhanced because it is bonded to a polyester lining using Billingham StormBlock butyl rubber.

**SAVE £105**

107 Black **£169.97**

FREE Billingham wallet & luggage tally with 107 black

107 Khaki **SAVE £50** **£224.95**

Other models...

207 Black **SAVE £53** **£246.95**

207 Khaki **SAVE £53** **£246.95**

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# Marketplace

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CANON EOS 1NHS	MINT-BOXED £299.00
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CANON EOS 3 BODY	MINT-BOXED £169.00
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CANON EOS 500N BODY	MINT- £49.00
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CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,045.00
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CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.00
CANON 28 - 200mm f3.5/5.6 USM	MINT BOXED £225.00
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SIGMA 18 - 50mm f3.5/5.6 DC ZOOM	MINT £75.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT £345.00
SIGMA 28 - 135mm f3.5/6.3 MACRO ASPHERICAL + FILTER	MINT + HOOD £95.00
SIGMA 28 - 300mm f3.5/6.3 MACRO ZOOM	MINT + HOOD £75.00
SIGMA 50 - 500mm f4/6.3 EX APO RF HSM	MINT- CASED £499.00
SIGMA 80 - 400mm f4/5.6 EX APO DG OPTICAL STABILISER	MINT- £499.00
SIGMA 135 - 400mm f4.5/5.6 APO	MINT CASED £289.00
TAMRON 90mm f2.8 SP DI MACRO 1:1 (LATEST)	MINT BOXED £275.00
TAMRON 200 - 500mm f5.6/6.3 SP DI (LATEST SUPERB)	MINT BOXED AS NEW £675.00
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CONTAX G1 CASE COMPLETE	MINT- £65.00
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED £195.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T*	MINT BOXED £365.00
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CONTAX 35mm f2.8 DISTAGON T* AE	EXC+BOXED £125.00
CONTAX 35mm f2.8 DISTAGON T* MM	MINT BOXED £199.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM	MINT £245.00
CONTAX 85mm f2.8 SONNAR T* AE	MINT BOXED £225.00
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LEICA M6 TTL BLACK BODY 0.85	MINT BOXED £995.00
LEICA M6 TITANIUM BODY	MINT- £965.00
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LEICA R7 BODY BLACK	MINT- £445.00
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LEICA 50mm f2 SUMMICRON 3 CAM	EXC+++ BOXED £279.00
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BRONICA 150mm f3.5 ZENANON E MC.....	MINT £129.00
BRONICA 150mm f4 PE.....	MINT £150.00
BRONICA 150mm F4 E.....	MINT- £99.00
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MAMIYA 180mm FOR RZ.....	MINT £295.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £299.00
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MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT £299.00
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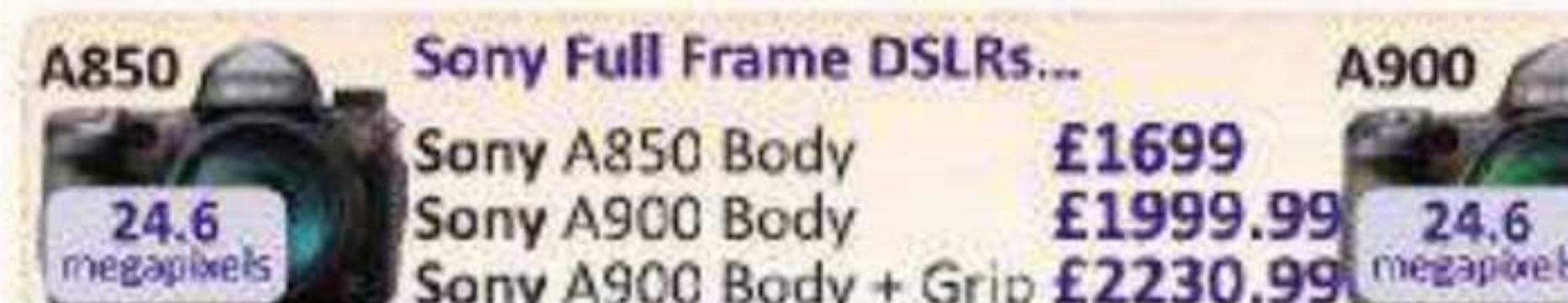
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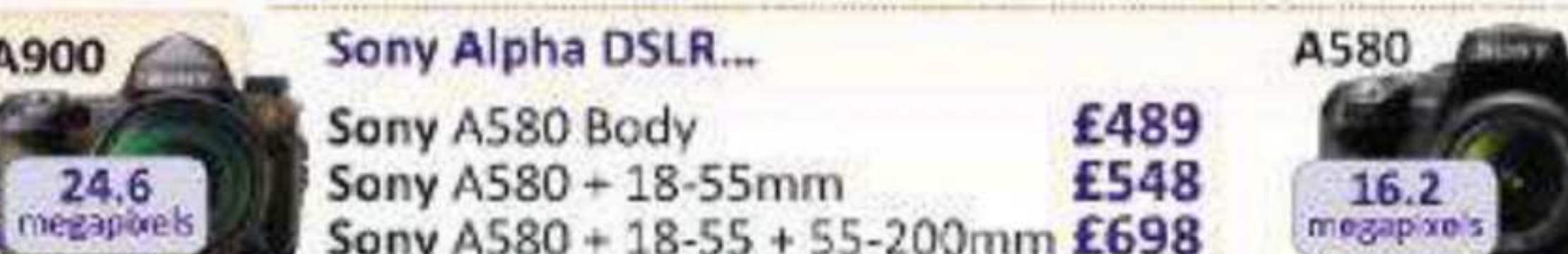


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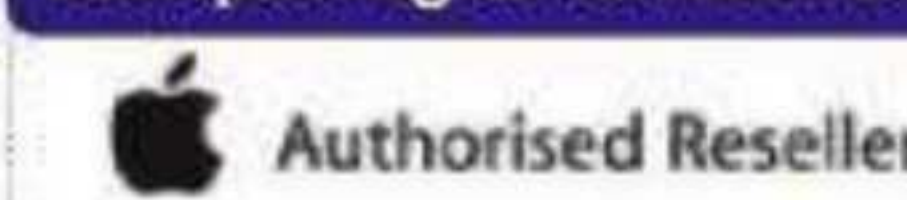
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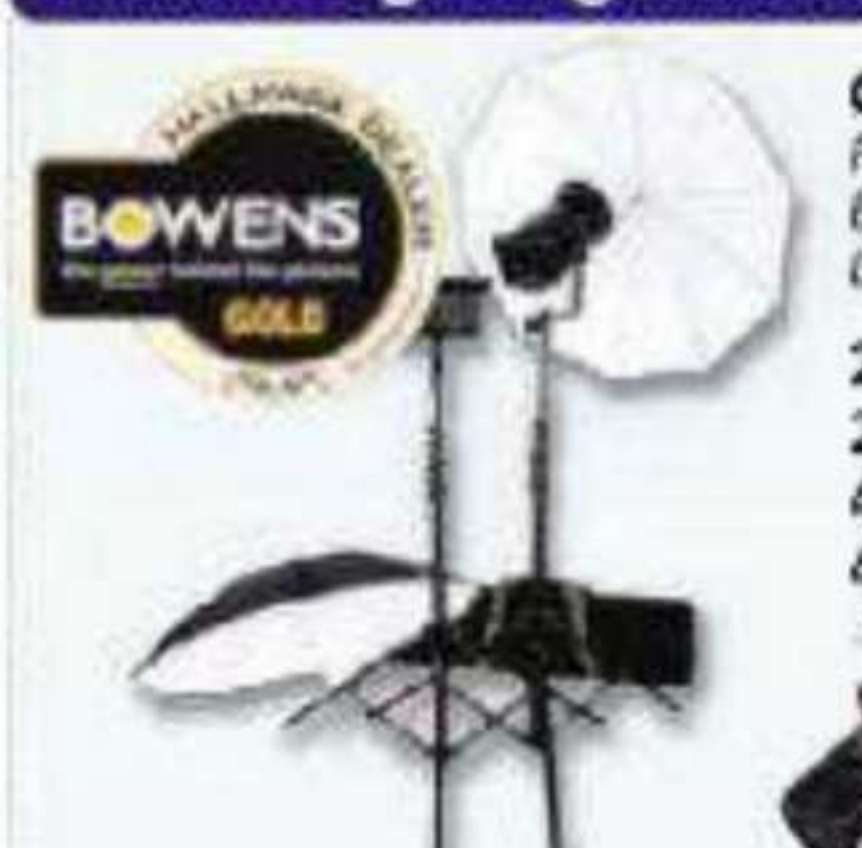
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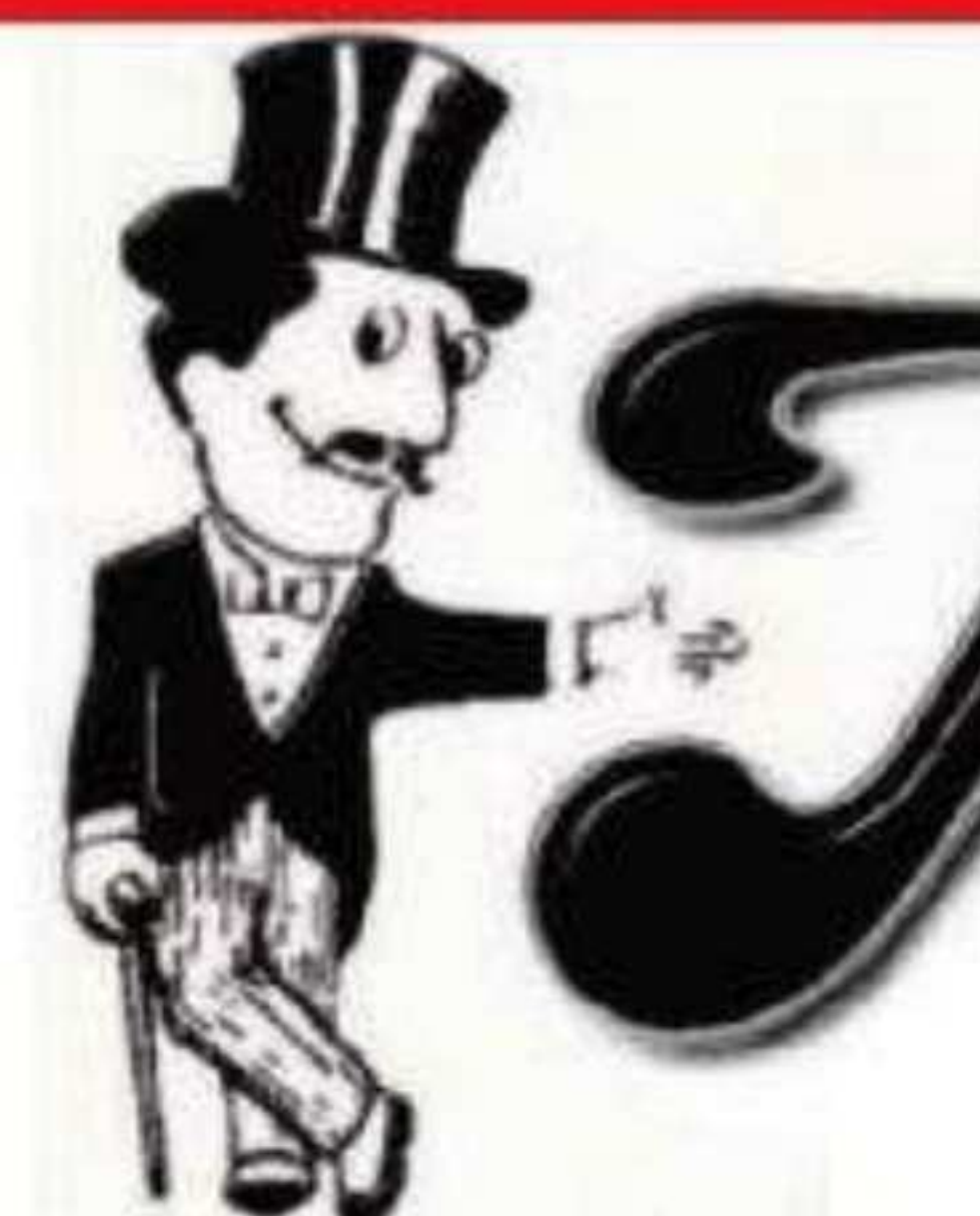
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35mm f/1.8 AF-S DX Lens	£179.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,429.99	AF-S 500mm f/4G ED VR	£6,049.99	AF-S 55-300mm f/4.5-5.6G VR	£269.99
AF 50mm f/1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,304.99	AF-S 70-200mm f/2.8G VR II	£1,683.99
AF-S 50mm f/1.4G	£309.99	AF-S 10-24mm f/3.5-4.5G DX ED	£669.99	AF-S 70-300mm f/4.5-5.6G IF VR	£399.99
AF-D 50mm f/1.8	£112.99	AF-S DX 12-24mm f/4G IF-ED	£829.99	AF-D 80-400mm f/4.5-5.6D VR	£1,219.99
AF-S 50mm f/1.8G	£199.99	AF-S 14-24mm f/2.8G ED	£1,329.99	AF-S 200-400mm f/4G VR II	£5,139.99
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Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

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**Body Only £898.00**

D7000 + 18-105mm VR £1,078.00



- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- Durable design
- 100% viewfinder coverage
- Twin SD memory card slots
- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor. Guide Mode, & full HD D-Movie.

**Body Price £384.99**

D3100 + 18-55mm VR £439.99  
D3100 + 18-55 & 55-300 VR £678.98



The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

**Body Price £569.99**

D90 + 18-105mm VR £749.99



Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

**Body Price £1,079.99**

D300s + 16-85mm VR £1,543.98  
D300s + 18-200mm VR II £1,679.98



The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

**Body Price £1,849.99**

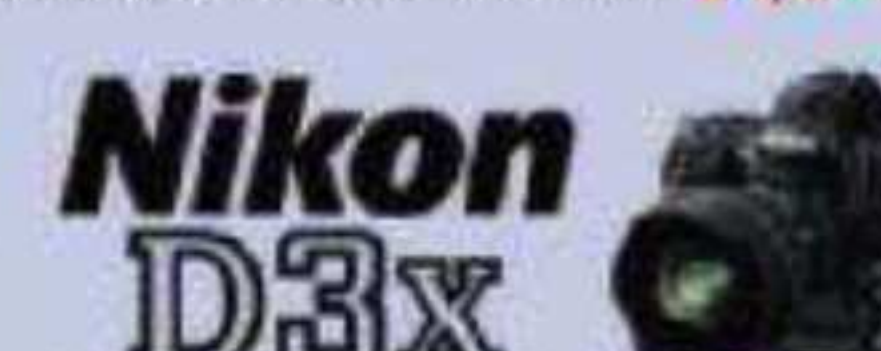
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D700 + 14-24mm ED £3,179.98



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**Body Price £3,699.99**

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**Body Price £5,249.99**

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CS-P03 case for P80	£9.99
CS-P05 case for P90 / P100	£24.99
CS-P06 case for P7000	£19.99
CF-DC1 semi soft case for D40	£47.99
CF-DC2 semi soft case for D5000	£41.99
CF-D200 semi soft case for D300	£59.99

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MB-D10 (D300s / D700)	£229.99
MB-D11 (D7000)	£269.00

### NIKON SOFTWARE

Camera Control Pro 2	£149.99
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EN-EL3E (D300 / D200 / D80/D700)	£50.00
EN-EL14 (D3100)	£40.99
EN-EL15 (D7000)	£70.99
EN-4 (D1x, D1H, D1)	£109.99
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SRP	£161.99
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## PENTAX



### K-r

The new Colour SLR

- 12 Megapixel stabilised CMOS sensor
- High Sensitivity up to ISO 25,600
- Continuous shooting 6 fps
- HD Video
- High resolution 3" LCD Screen

K-r Black +18-55mm	£429.00
K-r Black Twin Kit	£499.00

### K-7

It gives a lot & takes the tough stuff

- 14.6 Megapixel stabilised sensor
- Weather proofed system
- Continuous shooting 5.2 fps
- HD Video
- High resolution 3" LCD Screen

K-7 Body Only	£635.00
K-7 +18-55mm	£679.00

### K-5

Highly Sensitive

- 16.3 Megapixel stabilised sensor
- Weatherproof body with 77 seals
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- Full HD Video
- Sensitivity range: ISO 80-51,200

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Unprecedented image quality

- 40 million pixels
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31mm f/1.8 FA SMC Limited	£1,091.99	100mm f/2.8 D FA Macro WR	£561.99	18-55mm DA AL WR (Unboxed)	£30.00
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- Built in IS
- HD Movie
- 3.0" LCD Screen
- Extremely small & light-weight

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### E-PL1

Special Offer!!

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### Olympus Lenses

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50mm f/2.0 ED Macro	£569.00	14-54mm f/2.8-3.5 II	£549.00		
150mm f/2.0 ED	£1,999.00	18-180mm f/3.5-6.3	£419.00		
300mm f/2.8 ED	£5,695.00	35-100mm f/2.0	£1,999.00		
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## Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

**Our Price £419.99**

## Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

**Our Price £469.99**

## Panasonic DMC-G3



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

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## DMC-GH2 + 14-140mm

Featuring Full HD recording, & high speed shooting mode (40 fps @ 4MP)



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Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



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16x Optical Zoom Camera with Full HD Movie and built-in GPS function



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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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T009 Colour	£26.99 35ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 38ml, 3 for £10.99	440, 640, 660, 740, 750, 1160
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T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C66
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T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
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T0591/2/3, each	£11.99 10ml	Check Website.	
T0594/5/6, each	£11.99 10ml	Check Website.	
T0597/8/9, each	£11.99 10ml	Check Website.	
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961-969 Set of 6	£78.99 set of 6	Not Available.	Photo R2880
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
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No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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Many more in stock!

### Brother Compatibles

LC900 Black	£3.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
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LC985 Set of 4	£11.99

Brother originals also in stock!

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A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure	

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4	
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AA 2600mAh Duracell	<del>£14.99</del> <b>£9.99</b>

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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world	
AAA Ultimate Lithium (4)	<b>£6.99</b>
AA Ultimate Lithium (4)	<del>£7.99</del> <b>£5.99</b>

### BATTERIES

**Camera Batteries**  
A comprehensive range of rechargeable lithium batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	<b>£9.99</b>
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NP50 for Fuji	<b>£9.99</b>
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EN-EL1 for Nikon	<b>£9.99</b>
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LI50B for Olympus	<b>£9.99</b>
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Many more batteries in stock!

**Battery Grips**  
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/50D MkII	<b>£119.99</b>
+1x LP-E6: £144.99 +2x LP-E6: £169.99	
For Canon 30/40/50D	<b>£99.99</b>
+1x BP-E11: £111.99 +2x BP-E11: £123.99	
For Canon 450/500/1000D	<b>£69.99</b>
+1x LP-E5: £78.99 +2x LP-E5: £87.99	
For Canon 550D	<b>£99.99</b>
+1x LP-E6: £114.99 +2x LP-E6: £129.99	
For Nikon D80/D90	<b>£94.99</b>
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700	<b>£129.99</b>
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For Sony A200/A350	<b>£69.99</b>
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

<b>Li-Ion Charger</b>	
A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	<b>£14.99</b>

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A comprehensive range of specialist batteries - see our website for full range.	
CR123A Energizer (3.6V 11.5Ah)	<b>£1.99</b>
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2CR5 Energizer Lithium (1.5V)	<b>£5.99</b>
CRV3 Energizer Lithium (1.5V)	<b>£1.99</b>
LR44 Energizer Alkaline (2.0V)	<b>£1.99</b>
CR2025, CR2032 etc	<b>£1.99</b>

Full range of coin cells in stock

### SQUARE FILTERS

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens.  
2) A filter holder clips onto the ring.  
3) One or more P-Type (84mm wide) filters.



#### P-Type Adapter Rings

49mm Adapter Ring	<b>£4.99</b>
52mm Adapter Ring	<b>£4.99</b>
55mm Adapter Ring	<b>£4.99</b>
58mm Adapter Ring	<b>£4.99</b>
62mm Adapter Ring	<b>£4.99</b>
67mm Adapter Ring	<b>£4.99</b>
72mm Adapter Ring	<b>£4.99</b>
77mm Adapter Ring	<b>£4.99</b>
82mm Adapter Ring	<b>£4.99</b>

#### P-Type Holders

Holder Standard	<b>£5.99</b>
Holder Wide Angle	<b>£9.99</b>
Hood Modular	<b>£9.99</b>
Hood Bellows	<b>£34.99</b>
A to P Type Adapter	<b>£9.99</b>

#### P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



**P-Type Filter Wallet**  
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings.

#### P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

### LENS HOODS & CAPS

#### Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	<b>£9.99</b>
ES-71II Canon 50/1.4	<b>£9.99</b>
ET-60 Canon 75-300/4-5.6	<b>£9.99</b>
ET-65B Canon 70-300/4-5.6	<b>£9.99</b>
ET-67 Canon 100/2.8 Macro	<b>£9.99</b>
ET-67B Canon 60/2.8	<b>£9.99</b>
EW-60C Canon 18-55 IS	<b>£7.99</b>
EW-73B Canon 17-85 IS	<b>£9.99</b>
EW-78BII Canon 28-135 IS	<b>£9.99</b>
EW-78D Canon 18-200 IS	<b>£9.99</b>
EW-78E Canon 15-85 IS	<b>£12.99</b>
EW-83E Canon 17-40/4.0	<b>£12.99</b>
EW-83J Canon 17-55/2.8	<b>£12.99</b>
HB-25 Nikon 24-85, 24-120	<b>£12.99</b>
HB-37 Nikon 55-200 VR	<b>£7.99</b>
HB-45 Nikon 18-55 VR	<b>£7.99</b>
SH-006 Sony 18-70/3.5-5.6	<b>£9.99</b>
SH-108 Sony 18-55/3.5-5.6	<b>£9.99</b>

This is just a sample, more in stock!

#### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	<b>£6.99</b>
55mm Shaped Petal Hood	<b>£6.99</b>
58mm Shaped Petal Hood	<b>£6.99</b>
62mm Shaped Petal Hood	<b>£7.99</b>
67mm Shaped Petal Hood	<b>£7.99</b>
72mm Shaped Petal Hood	<b>£9.99</b>
77mm Shaped Petal Hood	<b>£9.99</b>
82mm Shaped Petal Hood	<b>£11.99</b>
46mm Rubber Hood	<b>£3.99</b>
52mm Rubber Hood	<b>£3.99</b>
55mm Rubber Hood	<b>£3.99</b>
58mm Rubber Hood	<b>£3.99</b>
62mm Rubber Hood	<b>£4.99</b>
67mm Rubber Hood	<b>£4.99</b>
72mm Rubber Hood	<b>£5.99</b>
77mm Rubber Hood	<b>£5.99</b>

#### Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	<b>£3.99 each</b>
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

### SPIRIT LEVELS

#### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	<b>£7.99</b>
Twin Axis Sony Hotshoe	<b>£7.99</b>
Triple Axis Normal Hotshoe	<b>£9.99</b>
Triple Axis Sony Hotshoe	<b>£9.99</b>

#### Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

	<b>£29.99</b>
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### CLEANING

#### Sensor Cleaning - DRY

Sensor Loupe 7X with LED	<b>£54.95</b>
ZEEion Anti-static Blower	<b>£37.95</b>
SL700 Arctic Butterfly	<b>£52.95</b>

#### Sensor Cleaning - WET

Cleaning Solution (7.5ml)	<b>£15.99</b>
Cleaning VSwabs (12)	<b>£29.99</b>
EZ Kit (1ml Solution, 4 Swabs)	<b>£14.99</b>

Massive range of cleaning equipment on our website and in stock.

#### Camera / Lens Cleaning

Kenair Master Kit	<b>£15.99</b>
Kenair Spare Aerosol	<b>£9.99</b>
LensPen Original	<b>£9.99</b>
Spudz 6x6 inch	<b>£4.99</b>
Spudz 10x10 inch	<b>£6.99</b>
Kood Hurricane Blower	<b>£3.99</b>
Camlink 5-in-1 Clean Kit	<b>£3.99</b>

### SCREW-TYPE FILTERS

#### KOOD

Japanese Optical Glass Filters  
Coated to reduce lens flare and reflections.



#### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	<b>£5.99</b>
52mm UV / Haze	<b>£5.99</b>
55mm UV / Haze	<b>£6.99</b>
58mm UV / Haze	<b>£7.99</b>
62mm UV / Haze	<b>£8.99</b>
67mm UV / Haze	<b>£9.99</b>
72mm UV / Haze	<b>£11.99</b>
77mm UV / Haze	<b>£14.99</b>
82mm UV / Haze	<b>£17.99</b>
86mm UV / Haze	<b>£22.99</b>

More sizes in stock, from 24 to 86mm!

#### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	<b>£17.99</b>
52mm Circular Polarizing	<b>£17.99</b>
55mm Circular Polarizing	<b>£19.99</b>
58mm Circular Polarizing	<b>£21.99</b>
62mm Circular Polarizing	<b>£24.99</b>
67mm Circular Polarizing	<b>£27.99</b>
72mm Circular Polarizing	<b>£34.99</b>
77mm Circular Polarizing	<b>£39.99</b>
82mm Circular Polarizing	<b>£44.99</b>
86mm Circular Polarizing	<b>£49.99</b>

More sizes in stock, from 27 to 86mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	<b>£6.99</b>
55mm Skylight	<b>£7.99</b>
58mm Skylight	<b>£8.99</b>
62mm Skylight	<b>£9.99</b>
67mm Skylight	<b>£10.99</b>
72mm Skylight	<b>£12.99</b>
77mm Skylight	<b>£15.99</b>

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	<b>£25.99</b>
55mm Close-Up Set	<b>£28.99</b>
58mm Close-Up Set	<b>£32.99</b>

More sizes in stock, from 46 to 77mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	<b>£35.99</b>
55mm 2.0X or 0.5X converter	<b>£37.99</b>
58mm 2.0X or 0.5X converter	<b>£39.99</b>

#### Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).</





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## FLASH GUNS

### Nissin

#### Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun. A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary TTL in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.



~~£239.95~~ **£199**

#### Nissin Di622 Speedlite

An impressively powerful flashgun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF-assist light and energy saving auto-off circuit.



~~£109.95~~ **£99**

#### Nissin Di466 Speedlite

An advanced and versatile flashgun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.95~~ **£79**

#### Marumi DRF14 Ring Flash

The highly acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens fiber thread. This unit is ideal for Macro or Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even, shadowless illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. This lens mount is also supplied for 55mm, 58mm, 52mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



**£119.95**

### Metz

#### Metz 48 AF-1

A multi-award winning powerful and versatile flashgun. Vertical tilting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!



**METZ MADNESS!!!**  
**20 AA BATTERIES - FREE**  
**FLASH DIFFUSER - FREE**



**SPECIAL OFFER PRICE**  
**£169.99**

Dedicated TTL models for Canon & Nikon

### 2011 METZ RANGE

Metz 24 AF-1 **£59.99**  
Metz 36 AF-5 **£84.99**  
Metz 44 AF-1 **£159.99**  
Metz 50 AF-1 **£199.99**  
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

#### TTL Flash Cords

1.8m Coiled - Canon **£24.99**  
1.8m Coiled - Nikon **£24.99**  
1.8m Coiled - Sony **£24.99**  
3.0m Straight - Canon **£29.99**  
3.0m Straight - Nikon **£29.99**  
3.0m Straight - Sony **£32.99**  
3.0m Straight - Olympus **£29.99**  
3.0m Straight - Pentax **£29.99**  
1.5m Coiled - Universal **£49.99**

## FLASH ACCESSORIES

#### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flashgun, and an inverted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flashguns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc.  
Size 2: 64-68 x 35-38mm Canon 430EX, 430EX II, etc.  
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc.  
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX II, etc.

**£29.95**



#### Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flashgun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX  
Canon 430EX / 430EX II / 580EX  
Canon 580EX / 580EX II  
Nikon SB600 / SB800 / SB900  
Nikon SB24 / SB25 / SB26 / SB28  
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1  
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ



**£10.95**

#### Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstands. Comes in three sizes, 30x30cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, fill head, extending handle, shoulder bag and carry case.



38cm Ezybox Hotshoe **£89.95**  
38cm Ezybox Hotshoe Kit **£169.95**  
60cm Ezybox Hotshoe **£109.95**  
60cm Ezybox Hotshoe Kit **£169.95**  
76cm Ezybox Hotshoe **£129.95**  
76cm Ezybox Hotshoe Kit **£209.95**  
Handle Extendable 24-48cm **£21.99**  
Handle Extendable 65-150cm **£29.99**  
Diffuser Masks 38cm **£39.99**  
Diffuser Masks 60cm **£41.99**  
Clamp with spigot **£12.99**

**Lastolite TriGrip**  
Handy triangular pop-up reflectors with magnetic pockets.  
TriGrip Mini 45cm **£44.99**  
TriGrip Standard 75cm **£59.99**  
TriFlip 8-in-1 sleeves for TriGrip **£39.99**

#### Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashgun to a lightstand. The standard TiltHead holds one flashgun, while the TriFlash can hold 1, 2 or 3, for those seeking extra power or quick recycle times. Available individually or as kits containing light stand and 80cm umbrella.



TiltHead For Single Flashgun **£16.99**  
TiltHead Umbrella Kit **£89.99**  
TriFlash For 1-3 Flashguns **£39.99**  
TriFlash Umbrella Kit **£95.99**

#### Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**  
EzyBalance 50cm **£29.99**  
XpoBalance 35cm **£34.99**

Full Lastolite range available. Reflectors, Umbrellas, Paper Roll Backgrounds, HiLite Backgrounds...and more!

### tamrac

#### Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£74.95**  
Expedition 5X **£87.95**  
Expedition 6X **£99.95**  
Expedition 7X **£124.95**  
Expedition 8X **£142.95**  
Expedition 9X **£166.95**



**Aero Speed Pack**  
Dual access, dual compartment photo backpacks, with front and side openings.  
SpeedPack 75 **£56.95**  
SpeedPack 85 **£75.95**



#### Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.95**  
Velocity 7X **£36.95**  
Velocity 8X **£42.95**  
Velocity 9X **£49.95**  
Velocity 10X **£59.95**

**Modular Accessory System**  
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£9.95**  
Lens Case Pro 50 **£11.95**  
Lens Case Pro 100 **£12.95**  
Lens Case Pro 200 **£13.95**  
Flash Case Medium **£8.95**  
Flash Case Large **£9.95**  
Rain Cover Medium **£17.95**  
Rain Cover Large **£19.95**  
MAS Belt Medium **£15.95**



### VANGUARD

#### Vanguard UP-Rise Messenger bags

A brand new range of innovative shoulder bags. Concealed quick-opening top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£59.99**  
External Dimensions: 28.0 x 10.5 x 24.0cm  
Internal Dimensions: 36.0 x 22.5 x 32.0cm  
Laptop Compartment: 12" Laptop  
UP-Rise 38 Messenger **£79.99**  
External Dimensions: 38.0 x 10.5 x 28.0cm  
Internal Dimensions: 44.5 x 22.5 x 36.0cm  
Laptop Compartment: 15.7" Laptop

**Vanguard UP-Rise Backpacks**  
Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag **£59.99**  
UP-Rise 45 Backpack **£75.99**  
UP-Rise 46 Backpack **£85.99**  
UP-Rise 48 Backpack **£99.99**



#### Vanguard Pampas Sling Backpack

A range of sling backpacks, with day pack at the top and camera section at the bottom. The bag sits comfortably on your back, and when needed, revolves round to your front for easy access, without removing the bag.

Pampas 37 **£29.99**  
External Dimensions: 34.0 x 21.5 x 21.5cm  
Internal Dimensions: 17.0 x 15.0 x 13.0cm  
Pampas 57 **£39.99**  
External Dimensions: 44.5 x 24.0 x 22.0cm  
Internal Dimensions: 30.0 x 22.0 x 15.0cm

**Vanguard Peking Shoulder Bag**  
Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected.

Peking 21 **£18.99**  
External Dimensions: 29.0 x 22.0 x 17.0cm  
Internal Dimensions: 21.0 x 15.0 x 11.0cm  
Peking 25 **£21.99**  
External Dimensions: 34.0 x 23.0 x 19.5cm  
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

## LIGHT METERS

### SEKONIC

#### L758DR DigitalMaster

**£439.99**

RT-32 Radio Trigger Module **£89.99**  
Grey Card **£27.99**  
Profile Target SEPT2 **£129.99**

**Gossen DigiSix**  
**£119.95**

**Gossen DigiFlash**  
**£139.95**

**Gossen DigiPro F**  
Digital, incident and reflected, ambient and flash light. Multiple flash calibration, convenient rotating head.  
**WAS £199.95**  
**£169.95**

**Hahnel Combi TF**  
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.  
Receiver & Transmitter **£49.99**  
Extra Receivers **£34.99**

**Seculine Twin Link T2D**  
Radio flash trigger with LCD displays. 2.4GHz, 50m range, 16 channels.  
Receiver & Transmitter **£119.95**  
Extra Receivers **£79.95**

**PocketWizard**  
Full range of Pocket Wizard cables stocked.  
Plus II **£169.95**  
Plus II (x2) **£309.95**

#### L208 TwinMaster

Analogous, incident and reflected, ambient light only.  
**£74.99**

**L308S FlashMate**  
Digital, incident and reflected, ambient and flash light.  
**£149.99**

**L358 FlashMaster**  
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.  
**£219.99**

## FLASH TRIGGERS

#### JJC JF Flash Trigger

Radio flash trigger, 433MHz, 200m range, 4 ch.  
Receiver & Transmitter **£24.95**  
Extra Receivers **£14.95**

**Yongnuo CTR-301P**  
Radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.  
Receiver & Transmitter **£29.95**  
Extra Receivers **£19.95**

**Mini TT1**  
**£199.95**

**Flex TT5**  
**£219.95**

### KATA

#### Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.

**Kata 3N1-10** **£65.95**  
External Dimensions: 41.0 x 22.0 x 16.5cm  
Internal Dimensions: 28.5 x 15.0 x 15.0cm

**Kata 3N1-20** **£75.95**  
External Dimensions: 44.0 x 23.5 x 19.0cm  
Internal Dimensions: 31.5 x 22.0 x 16.0cm

**Kata 3N1-30** **£85.95**  
External Dimensions: 45.0 x 32.0 x 19.0cm  
Internal Dimensions: 32.5 x 23.5 x 16.0cm

**Kata 3N1-Tripod Holder** **£14.95**  
For Kata 3N1 bags.

**Kata 3N1-33** **£119.95**  
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

**IMPROVED - Kata DPS Digital Rucksack**  
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ **£57.95** DR-466/ **£64.95** DR-467/ **£72.95**

**DC Shoulder Bags**  
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.  
DC 445 **£26.95**

**Insertrolley**  
Compatible with many Kata bags  
**£49.95**

**Press Reporter Bags**  
PR-420 **£109.95**  
PR-440 **£129.95**  
PR-460 **£149.95**

#### Kata Elements Covers

Protect your camera against the elements!

E-690 for Small DSLR **£36.95**  
E-702 for Large DSLR **£49.95**  
E-704 lens extensions **£54.95**

Entire Kata range available!



Left Sling Mode Backpack Mode Right Sling Mode

High Gear Year Winner

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

DR-465/ £57.95 DR-466/ £64.95 DR-467/ £72.95

PR-420 £109.95 PR-440 £129.95 PR-460 £149.95

E-690 for Small DSLR £36.95 E-702 for Large DSLR £49.95 E-704 lens extensions £54.95

Entire Kata range available!

PR-420 £109.95 PR-440 £129.95 PR-460 £149.95

E-690 for Small DSLR £36.95 E-702 for Large DSLR £49.95 E-704 lens extensions £54.95

Entire Kata range available!

### Billingham

#### Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Top many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm  
Interior Dimensions: 28.0 x 3.8 x 35.5cm  
Camera Compartment: 18.5 x 29.2 x 15.2cm  
**£69.95**

**U30 Backpack** **£32.95**  
**U60 Backpack** **£44.95**  
**U120 Backpack** **£69.95**

#### Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.6 x 52.1cm  
Interior Dimensions: 33.0 x 3.8 x 40.6cm  
Camera Compartment: 19.0 x 29.8 x 17.8cm  
**£82.95**

**U30 Backpack** **£32.95**  
**U60 Backpack** **£44.95**  
**U120 Backpack** **£69.95**

#### We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

#### The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro **£139.99**

**More Billingham Bags**  
NEW Billingham f2.8 **£129.99**  
NEW Billingham f1.4 **£144.99**  
The Hadley Digital **£94.99**  
The Packagington **£199.99**  
The Classic 550 **£429.99**

**Billingham Accessories**  
Superflex Inserts (all) **£12.99**  
Shoulder Pads **£17.99**  
Tripod Straps **£15.99**

#### The 5 Series

A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki &



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our new showroom: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

**01926 339977** [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier

## Ink & Photographic

Winner of the 2001 GOLD "Good Service Award"  
As voted for by the readers of Amateur Photographer

## TRIPODS, MONOPODS & HEADS

## SHUTTER RELEASES

**Manfrotto** Fantastic Tripod Package Deals!!!

**Ball Head Package**  
496RC2 Quick Release Ball Head  
190XDB Aluminium Tripod  
RRP: £154.90  
Deal Price: **£99.90**  
Save £55 - While Stocks Last!!!

**3-Way Head Package**  
804RC2 Quick Release 3-Way Head  
190XDB Aluminium Tripod  
RRP: £169.90  
Deal Price: **£99.90**  
Save £70 - While Stocks Last!!!

MANFROTTO TRIPODS			
<b>190XPROB Tripod</b> Aluminium 3-section legs, Q30 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm <b>£99.95</b>	<b>055XPROB Tripod</b> Aluminium 3-section legs, Q30 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm <b>£114.95</b>	<b>190CXPRO3</b> Carbon Fibre 3-section legs, Q30 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm <b>£209.95</b>	<b>190CXPRO4</b> Carbon Fibre 4-section legs, Q30 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm <b>£219.95</b>
<b>055CXPRO3</b> Carbon Fibre 3-section legs, Q30 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm <b>£249.95</b>	<b>055CXPRO4</b> Carbon Fibre 4-section legs, Q30 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm <b>£259.95</b>		

MANFROTTO MONOPODS			
<b>790B Monopod</b> Aluminium 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm <b>£22.95</b>	<b>776YB Monopod</b> Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm <b>£29.95</b>	<b>695CX Monopod</b> Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm <b>£137.95</b>	
<b>679B Monopod</b> Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm <b>£35.95</b>	<b>680B Monopod</b> Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm <b>£45.95</b>	<b>681B Monopod</b> Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm <b>£46.95</b>	

MANFROTTO HEADS			
<b>492 Ball Head</b> non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg <b>£29.95</b>	<b>234 Tilt Head</b> Ideal for monopods Weight: 0.27kg Load: 2.5kg <b>£14.95</b>	<b>234RC Tilt Head</b> with RC2 quick release Weight: 0.27kg Load: 2.5kg <b>£24.95</b>	
<b>494 RC2 Ball Head</b> with RC2 quick release Weight: 0.32kg Load: 4.0kg <b>£41.95</b>	<b>496 RC2 Ball Head</b> with RC2 quick release Weight: 0.46kg Load: 6.0kg <b>£49.95</b>	<b>498 RC2 Ball Head</b> with RC2 quick release Weight: 0.67kg Load: 8.0kg <b>£76.95</b>	
<b>468MG RC2</b> Hydrostatic Ball Head magnesium, with RC2 q/r Weight: 0.65kg Load: 10.0kg <b>£189.95</b>	<b>222 Grip Action</b> Ball Head with RC2 q/release Weight: 0.78kg Load: 2.5kg <b>£69.95</b>	<b>324RC2 Grip Action</b> Ball Head with RC2 q/r Weight: 0.4kg Load: 3.5kg <b>£89.95</b>	
<b>804 RC2 Pan / Tilt</b> with RC2 quick release Weight: 0.79kg Load: 4.0kg <b>£52.95</b>	<b>808 RC4 Pan / Tilt</b> with RC4 quick release Weight: 1.42kg Load: 8.0kg <b>£98.95</b>	<b>410 Geared Head</b> with RC4 quick release Weight: 1.22kg Load: 5.0kg <b>£149.95</b>	
<b>056 3D Head</b> non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg <b>£26.95</b>	<b>460MG 3D Head</b> magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg <b>£64.95</b>	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa	

**KOOD**

**C324 Monopod**  
Aluminium 3 section  
Weight: 0.57kg  
Load: 8.0kg  
Folded: 54cm  
Height: 169cm  
**£69.99**

**CF284 Tripod**  
Carbon Fibre 4-section  
Weight: 1.69kg  
Load: 8.0kg  
Folded: 56cm  
Height: 160cm  
**£197.99**

**BH02 Ball Head**  
Quick release plate, spirit level, 360 degree rotation, dual control knobs  
Weight: 0.21kg  
Load: 6.0kg  
**£22.99**

**BH22 Ball Head**  
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs  
Weight: 0.40kg  
Load: 8.0kg  
**£31.99**

**hähnel** NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

**Hähnel Triad 30 Lite - £39.99**  
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg  
Folded: 56cm Max Height: 142cm

**Hähnel Triad 60 Lite - £59.99**  
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped ball head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg  
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"  
Amateur Photographer March 2010

**NEW for 2011**  
**Triad 40 Lite**  
**£49.99**

**VANGUARD**

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripod!

<b>AltaPRO 263AT Tripod</b> Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£119.99</b>	<b>AltaPRO 264AT Tripod</b> Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm <b>£129.99</b>
<b>AltaPRO 283CT Tripod</b> Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£249.99</b>	<b>AltaPRO 284CT Tripod</b> Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 1.80kg Load: 8.0kg Folded: 53cm Height: 160cm <b>£269.99</b>

VANGUARD Package Deals	
<b>Alta+ 203AP</b> <b>£79.99</b> (Alta+ 203 Tripod & PH12 Head)	<b>Alta+ 263AP</b> <b>£129.99</b> (Alta+ 263 Tripod & PH32 Head)
<b>Alta+ 204AP</b> <b>£89.99</b> (Alta+ 204 Tripod & PH12 Head)	<b>Alta+ 264AP</b> <b>£139.99</b> (Alta+ 264 Tripod & PH32 Head)
<b>Alta+ 233AP</b> <b>£99.99</b> (Alta+ 233 Tripod & PH22 Head)	
<b>Alta+ 234AP</b> <b>£109.99</b> (Alta+ 234 Tripod & PH22 Head)	
<b>Alta+ 235AP</b> <b>£119.99</b> (Alta+ 235 Tripod & PH22 Head)	

The Vanguard Alta+ range feature a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS		
<b>AP284 Monopod</b> Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm <b>£33.99</b>	<b>AP324 Monopod</b> Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm <b>£38.99</b>	<b>CP324 Monopod</b> Carbon Fibre 4-section legs Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm <b>£89.99</b>

VANGUARD HEADS		
<b>SBH30 Ball Head</b> Lightweight magnesium alloy, single adjust knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg <b>£39.99</b>	<b>SBH50 Ball Head</b> Lightweight magnesium alloy, single adjust knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg <b>£49.99</b>	<b>SBH100 Ball Head</b> Lightweight magnesium alloy, single adjust knob, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg <b>£64.99</b>

<b>PH21 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg <b>£34.99</b>	<b>PH31 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg <b>£64.99</b>	<b>TRIPOD BAGS</b> <b>BAG50</b> <b>£7.99</b> <b>BAG60</b> <b>£8.99</b> <b>BAG70</b> <b>£9.99</b> Durable, lightweight, with shoulder strap.
<b>PH22 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg <b>£39.99</b>	<b>PH32 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release Weight: 0.42kg Load: 5.0kg <b>£69.99</b>	This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

**gorillapod**

**Gorillapod Original (GP1)**  
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The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

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The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

**Trek Tech Optera 230**  
A smaller version of the above, with 230mm long legs.  
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**TrekTech**

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

**TrekPod II - £69.99**

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 769g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in retracted mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 80cm.

**TrekPod GO PRO - £129.99**

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

**TrekPod XL - £229.99**

The TrekPod XL is the top of the range TrekPod. Utilising Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

<b>MagMount</b> The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. <b>£25.99</b>	<b>MagMount STAR</b> The same size as a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. <b>£29.99</b>	<b>MagMount PRO</b> Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. <b>£59.99</b>
<b>MagAdapter Light</b> All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately. <b>£5.99</b>	<b>MagAdapter STAR</b> <b>£9.99</b>	<b>T-Pod</b> Table-top tripod, complete with MagMount STAR ball head. <b>£39.99</b>

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10-20 F3.5 EX DC HSM	£499	24-70 F2.8 EX DG	£449	70-300 4.5/5.6 APO DG mac	£189
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17-50 F2.8 EX DC OS HSM	£549	50-500 F4/5.6 OS HSM	£1269	120-400 F4.5/5.6 APO OS	£719
17-70 F2.8/4.5 DC OS	£344	50-500 F4/6.3 EX DG CAF	£699	150 F2.8 EX DG Mac	£599
18-200 F3.5/6.3 DC OS	£294	70 F2.8 EX DG macro	£359	150-500 F5/6.3 DG OS	£849
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55mm	£17	£36	£40	£70	---	£10	72mm ..£69	77mm ..£49
58mm	£19	£38	£47	£80	---	£10	77mm ..£89	Pro 1D
62mm	£24	£44	£62	£85	£38	£10	Pro 1D Softener A	Star 4
67mm	£30	£49	£67	£94	£42	£18	67mm ..£49	67mm ..£45
72mm	£39	£55	£69	£114	£45	£25	72mm ..£55	72mm ..£45
77mm	£47	£59	£79	£132	£49	£27		
82mm	£66	£69	£110	£149	---	£29		
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50D body	SQA + 80 + WLF	£299
50D body box	+ 120 back	£349
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450D body	120 SQA Back M- box	£89
400D body	120 SQA Back	£49
350D body	50 F3.5 PS	£249
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20D body	65 F4 PS	£149
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500D body	135 F4 PS M-	£279
450D body	150 F3.5 S	£99
400D body	150 F4 PS M-	£149
350D body	150 F4 PS M- Box	£199
30D body	180 F4.5 PS	£399
20D body	200 F4.5 S	£149
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30D body	150 F4 PS M-	£199
20D body	G18 Lx Tube Box	£79
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500D body	Polaroid Back	£39
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500D body	EOS 3 body	£149
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400D body	EOS 100 body	£39
350D body	EOS 300 body	£39
30D body	EOS 600 body	£39
20D body	EOS 550 body	£39
1000D body	EOS 500N body	£39
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350D body	18-55 F3.5/5.6	£79
30D body	18-200 F3.5/5.6 IS	£349
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400D body	100 F2 U M	£329
350D body	100 F2.8 U mac M	£349
30D body	100-300 F4.5/5.6 U	£149
20D body	100-400 F4.5/5.6 IS L U	£1039
1000D body	180 F3.5 L U box	£899
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450D body	300 F4 IS U M- box	£999
400D body	300 F4 IS U	£949
350D body	300 F4 L	£649
30D body	400 F2.8 IS L U M	£5299
20D body	400 F5.6 L	£899
1000D body	1.4x ext MKII M- box	£239
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450D body	Tripod mount A/B box	£69
400D body	Tripod mount B/W box	£69
350D body	VG-10	£19
30D body	BP-30	£39
20D body	NCE2 charger	£149
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30D body	17-70 F2.8/4.5 DC	£189
20D body	18-200 F3.5/5.6 OS	£229
1000D body	28-135 F3.5/5.6	£99
500D body	28-135 F3.5/5.6	£89
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400D body	30 F1.4 EX DC M	£299
350D body	50-500 F4.5/5.6 DG Mint	£249
30D body	50-500 F4.5/5.6 DG	£249
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1000D body	170-500 F5.6/3 DG	£439
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400D body	1.4x EX DG conv M-	£169
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30D body	EM140DG ring flash	£249
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400D body	TOK 16-55 F2.8 ATX M	£499
350D body	TOK 16-55 F3.5/5.6	£339
30D body	Teleplus 2x MC7	£69
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380EX	Teleplus/Mv 2x conv	£69
420EX	FE401 AE Prism M-	£199
430EX II M- box	AE Prism Box (Super)	£99
430EX	AE prism 1000S	£99
540EX box	PD prism 1000S	£99
550EX box	Plain prism (645 Super)	£69
580EX	Plain Prism (645J)	£39
ML-3 ring not digital	WLF 1000S etc	£49
LC-4 set	Polaroid Back HP401	£39
<b>CANON FD</b>	120 Insert	£29
F1N AE body	HA401 120 RFH Box	£59
F1 body early	120 Back	£39
A1 body	Cable Rel Ad RC402	£20
T90 body	645 Super Conn N	£20
T70 body	Angle Finder	£79
AE-1 P Chr	Winder	£79
AT body chr	Cable Release A Box	£25
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24 F2.8	C330S body + WLF M-	£249
28 F2.8	C330S Body + WLF	£199
50 F3.5 Macro	C330 F Body + WLF	£169
50 F3.5 Mac - Tube	55 F4.5 latest	£229
70-210 F4	80 F2.8 S latest	£129
80-200 F4	80 F2.8 late	£119
100 F4 Macro	250 F5.3 serviced	£249
100-100-300 F5.6	Poroflex	£49
300 F4 hood/ filter	Hood	£20
Sigma 600 F8	Paramender	£79
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2x A Extender	711 black M- box	£899
2x B Extender	711 black	£799
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F3.5 Macro	80 F4 M-	£699
Angle Finder B	150 F4.5 L M-	£399
TOR 60 300 F4/5.6	150/210 VF	£149
Auto Bellows Boxed	Panoramic kit	£49
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MA drive	Pro S + 90 C + RFH	£399
Action finder F1N	Pro S + 127 C + RFH	£399
Winder A	Pro S body	£179
<b>CANON FLASH</b>	Pro S body scruffy	£99
244T	Prism early	£99
290T	Crinney	£69
300T	37 F4.5 fisheye	£449
<b>CONTAX RE</b>	50 F4.5 serviced	£249
G2 body blk	140 F4.5 macro	£299
G1 body Titanium	150 F4 mint box	£199
35-70 F3.5/5.6 blk box	180 F4.5 KL	£249
90 F2.8 G black/titanium	180 F4.5 C	£149
11A200 flash	Ext tube 1	£69
<b>CONTAX SLR</b>	Ext tube 2	£69
180 F2.8 AE	Ext tube 45 mint box	£99
<b>FUJI MED FORMAT</b>	Teleplus 2x conv	£69
250 F5.6 GX650	Multi angle grip	£59
GW670 MKII 29 rolls	<b>MAMIYA RZ 6x7</b>	
<b>HASSELBLAD XPAN</b>	R267 Pro II	£799
XPan 1 body	+ 110 + RFH	£799
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500CX + 80 CF + A12	250 F4.5	£199
PME90 prism box	N1 ext tube	£99
PM90 prism	FE701 prism AF	£299
45" prism late	Polaroid back	£49
WLF early	120 backs	£39
A12 latest chrome	L Grip	£79
A12 late black	Left hand grip	£49
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50 F4 CF	444 carbon fibre	£199
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50 F4 Black T* opt blem	234RC head	£22
100 F3.5 CF opt blem	<b>METZ</b>	
135 F5.6 CF + mac bell	45CL4 mCad	£99
150 F4 CF M	45CL4 AA	£69
150 F4 CF	<b>NIKOLTA AF</b>	
150 F4 black T*	Dynax 9X1 body	£99
150 F4 chrome	Dynax 800S1 QD body	£99
Teleplus 2x conv	Dynax 7 body	£99
<b>LEICA M2 compact</b>	Dynax 800S1 body	£79
M6 blk TTL 0.85 box	Dynax 700S1 body	£69
M6 blk TTL 0.72	Dyn 600S1 QD body	£69
CL body	Dynax 600S1 body	£69
90 F2 b k	Dynax 60 body	£69
5F-20 blk box	Dynax 505S Super b/o	£49
CF Flash	Dynax 500S1 or 505S1 ea	£49
Miniflux Zoom	Sony 18-70 F3.5/5.6	£69
<b>LEICA SLR</b>	18-70 F3.5/5.6	£69
R4 body blk	Sony 20 F2.8	£349
R4 body chr	28 F2.8	£89
300 F4 L	Sony 28-75 F2.8	£369
300 F4 L	28-80 F3.5/5.6	£39
400 F2.8 IS L U M	50 F2.8 macro	£229
400 F5.6 L	Sony 50 F2.8 macro	£299
1.4x ext MKII M- box	Sony 75-300 F4.5/5.6	£119
2x ext MKII M	75-300 F4.5/5.6	£99
Tripod mount A/B box	100-300 F4.5/5.6	£149
Tripod mount B/W box	2x APO II converter	£219
VG-10	VC7 (Dynam 7)	£79
BP-30	VC700 (700/800S)	£39
NCE2 charger	3600HSD flash	£129
Angle finder C	5200i	£69
PB-E2	5400HS	£69
<b>SIGMA CAF</b>	Angle finder VN	£89
4.5 F2.8 DC M-	<b>SIGMA MIN AF</b>	
17-35 F2.8/4 EX	20-40 F2.8 EX	£199
17-70 F2.8/4.5 DC	28-300 F3.5/5.6 DG M	£199
18-200 F3.5/5.6 OS	70-300 APO mac Super	£119
28-135 F3.5/5.6	70-300 F3.8/5.6 XR	£79
28-135 F3.5/5.6	150 500 F5.6/3 box	£249
30 F1.4 EX DC Mint	170-500 F5.6/3	£399
30 F1.4 EX DC M	VIV 19-35 F3.5/4.5	£99
50-500 F4.5/5.6 DG Mint	TAM 18-200 F3.5/5.6 Di	£139
50-500 F4.5/5.6 DG	TAM 28-300 F3.8/5.6 XR	£99
100-300 F4.5/5.6 DG	TAM 28-200 boxed	£69
135-400 F4.5/5.6 DG	TAM 70-300 F4.5/5.6 Di	£99
150 F2.8 DG M	<b>NIKON AF</b>	
170-500 F5.6/3 DG	F6 body M- box	£999
70-500 F5.6/3	F5 body box	£399
1.4x EX conv M-	F5 body scruffy	£199
1.4x EX DG conv M-	F100 body box	£199
2x conv EX	F90X body	£69
EM140DG ring flash	150 F3.5 N	£129
<b>OTHER CAF</b>	150 F4 C	£99
TAM 28-300 VC M-	210 F4 N M	£169
TAM 60 F2 DIII M- box	210 F4 C	£129
TAM 200-400 F5.6	300 F5.6 N ULDO-C	£349
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18-55 F3.5/5.6	£79	AS-4	£17
18-70 F3.5/4.5	£139	AS-6	£17
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18-200 F3.5/5.6 VR	£439	SB-16A	£79
24-85 F2.8/4 AFD	£379	SB-17 fit F3	£49
24-120 F3.5/5.6 VR G	£229	MD-4 fit F3	£39
28 F1.4 AFD	£1799	MD-12 fit FM2n / FE2	£39
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28-70 F3.5/4.5 AFD	£99	DW-3 WCF fit F3	£79
28-80 F3.5/5.6 AFD	£69	<b>OLYMPUS OM</b>	
28-100 F3.5/5.6 G	£79	OM4Ti blk body M-	£499
28-105 F3.5/4.5	£199	OM4Ti blk body	£239
50 F1.4 AFD	£199	OM-4i blk body	£149
70-200 F2.8 VR box	£1199	OM-25P body blk	£149
70-300 F4.5/5.6 VR	£349	OM-1 body chr	£99
70-300 F4.5/5.6 ED	£199	OM-10 chr body	£49
70-300 F4.5/5.6 G	£159	28 F3.5	£49
80-200 F2.8 AFD N	£699	28-48 F4	£129
80-200 F2.8 1 touch	£399	35 F2.8 shift	£279
85 F1.4 AFD M- box	£799	35-105 F3.5/4.5	£149
85 F1.8 AFD box	£269	70-150 F4	£89
85 F3.5 AFD	£139	135 F4.5 mac M- box	£249
105 F2.8 AFS VR	£579	400 F6.3	£399
105 F2.8 AFD	£429	F280 flash	£69
180 F2.8 AFD	£399	Man ext tube 7	£24
180 F2.8 AFD M- box	£499	Man ext tube 14	£24
200-400 F4 VR Mint	£4499	Man ext tube 25	£24
box unused	£499	Auto ext tube 14	£39
300 F4 non AFS	£499	Auto ext tube 25	£39
500 F4 AFS VR M-	£5499	<b>PENTAX 35mm AF</b>	
500 F4 AFS	£699	Z1P body	£99
1C17/II	£269	MZ5 body	£79
TC20EII M	£199	MZ5M body	£79
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8 F3.5 EX DG M- box	£469	10-17 F3.5/4.5 M	£399
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17-35 F2.8/4 EX	£179	18-250 F3.5/5.6 AL M-	£299
18-125 F3.8/5.6	£139	43 F1.8 silv M- box	£499
20 F1.8 EX DG	£799	50-200 F4/5.6	£99
24 F1.8 EX DG	£209	55 F1.4 SDM M-	£499
24-70 F2.8 EX DG	£299	55-300 F4.5/5.6 DA M-	£239
28-70 F2.8 non EX	£99	60-250 F4 SDM	£499
28-135 F3.8/5.6	£79	200 F2.8 FA	£499
28-200 F3.8/5.6	£49	AF360FG2 flash M- box	£179
30 F1.4 EX DC box	£299	SDH1Z flash	£99
50 F1.4 EX DG	£299	<b>SIGMA PKAF</b>	
55-200 F4.5/5.6 DC Mint	£69	8 F4 EX M- box	£329
70-200 F2.8 EX	£429	8-16 mint box	£399
70-300 APO mac	£119	10-20 F4.5/5.6 EX DC	£329
70-300 F4.5/5.6 DG	£79	12-24 F4.5/5.6 EX M-	£469
105 F2.8 EX DG	£319	17-70 F2.8/4.5 OS DC	£279
120-300 F2.8 EX DG	£1399	18-50 F2.8 EX DC mac	£199
120-400 F4.5/5.6 OS M-	£529	24-70 F2.8 EX DG mint	£339
150-500 F5.6/3 DG	£749	50 F2.8 EX DG M-	£179
170-500 F5.6/3	£399	70-300 F4.5/6 APO mac	£139
500 F4.5 EX HSM	£2209	120-400 F4.5/6 OS	£529
1.4x conv EX DG box	£169	150-500 F5.6/3 DG mint	£749
<b>TAMRON NAF</b>		TAM-17-35 F2.8/4	£119
10-24 F3.5/4.5 DiII	£299	TAM-18-200 XR DiII	£139
18-200 F3.5/5.6 DiII	£149	TAM-90 F2.8 M- box	£279
18-250 F3.5/5.6 DiII	£239	TOK 20-35 F2.8 ATX	£199
19-35 F3.5/4.5 Mint	£89	<b>PENTAX 35mm AF</b>	
28-200 XR Di mint box	£129	LX + FA1	£249
28-200 F3.5/5.6 XR	£79	P30 body	£69
28-300 DiII VC mint box	£349	28 F2.8 PK	£49
28-300 F3.5/5.6 DiII VC	£299	28-50 F3.5/4.5 PK	£69
55-200 F	£49	35-70 F3.5/4.5 PK	£49
70-300 F4.5/5.6 Di box	£399	40-80 F2.8/4 PK	£69
70-300 F4.5/5.6 A17	£399	50 F1.7 PK	£49
70-300 F4.5/5.6 Di	£89	50 F2 PKA	£49
70-300 F4.5/5.6 572DN	£79	50 F4 macro PK	£129
90 F2.8 box	£249	135 F3.5 compact PK	£49
180 F3.5 Di	£399	300 F4	£199
COSINA 19-35 F3.5/4.5	£69	Rear converter PT62	£69
COS 100-400 F4.5/6.7	£149	Auto bellows including	
TOK 12-24 F4	£399	copy attachment	£169
TOK 28-105 F3.5/4.5	£79	Auto ext tube set box	£69
Teleplus 2x 7 ele DG M- box	£89	<b>PENTAX 645AF</b>	
<b>FLASH / ACCESSORIES</b>		645NII body	£599
DR-5 Angle finder	£169	645N body	£299
DW-30 (WLF for F5)	£139	120 insert	£79
SE-25	£79	<b>PENTAX 645MF</b>	
SE-28	£99	45 F2.8	£249
SE-28DX	£99	80-160 F4.5	£299
SE-29 ringflash	£149	120 F4 macro	£299
SB-30	£69	135 F4 Leaf	£249
SB-50DX	£49	200 F4 box	£199
SB-700 mint box	£239	200 F4	£149
SB-900 M- box	£299	1.4x converter	£199
SEB-200	£129	2x converter	£199
SO-9 M- box	£129	120 Insert M- box	£69
SO-800 M- box	£299	<b>PENTAX 67</b>	
MB-10 (F90C)	£29	67I + AE prism + 105	£999
MB-15 (F100)	£69	67I + AE prism	£799
MB-16 (F80C)	£39	67 MU + metered prism	
MB-40 (F6) M- box	£199	+ 105 F2.4 latest	£699
<b>NIKON AF</b>		67 MU body just serviced	£299
FM3A body blk M-	£POA	55 F3.5 Early	£199
FM2N body Chr M- Box	£299	75 F4.5 latest box	£249
F2 Blk + DPl Prism	£279	75 F4.5 shift	£449
F2N b/n chr/blk	£239	100 F4 mac latest	£449
F3 body	£149	135 F4 mac early	£149
FA body black	£99	150 F2.8 early	£139
FE body black	£89	165 F2.8	£129
F28 F2.8 AI box	£169	165 F4 leaf	£349
F28 F2.8 AI box	£179	200 F4 latest	£299
F28 F3.5 Shift	£449/£549	200 F4 early lovely	£149
F28 F3.5 AI	£99	300 F4 early scruffy	£169
35 F2.8 shift early	£249	300 F4 latest	£379
35-70 F3.5/4.5 AIS	£99	Wooden grip II	£119
35-105 F3.5/4.5 AIS box	£199	Wooden grip	£99
50 F1.4 AI	£169	<b>STUDIO LIGHTING</b>	
50 F1.8 AIS	£89	Bowens Esprit GM500 twin	
50 F1.8 AI	£89	head kit inc travel batt	£899
80-200 F4 AIS	£199	Bowens Esprit 500 kit	£600
100-300 F5.6 AIS	£149	King Cobra head	£299
105 F2.5 AI box	£179	<b>TAMRON ADAPTALL</b>	
135 F2.8 M- box	£149	24 F2.8	£79
135 F2.8 F Series	£49	60-300 F3.8 5/4	£79
135 F3.5 AI	£66	90 F2.8 M- 1:1 1728	£179
300 F2.8 AIS	£699	500 F8 SP	£149
300 F4.5 AIS dent fit	£149	<b>VOIGTLANDER</b>	
400 F3.5 ED AIS	£1499	Bessa R body silv	£299
400 F5.6 ED AIS	£849	Bessa L body silv	£129
500 F8 early	£249	12 F5.6 + VF silv M-	£479
TC200 converter	£59	<b>MORE ON WEBSITE</b>	
TC201 converter	£99	<a href="http://www.mifsuds.com">www.mifsuds.com</a>	



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## Bronica ETR8/S1

ETRS Complete + AEI Prism	E+ £325
ETRS Complete	E+ / E++ £249 - £299
ETRS Body Only	E+ £119
ETRS Complete + Prism	E++ £229 - £249
40mm F4 E	E+ / E++ £149 - £179
45-90mm F4.5-5.6 PE	E++ £499 - £549
50mm F2.8 E	E+ £89 - £129
105mm F4.5 PE Macro	E+ £249
135mm F4.5 E	E+ £249 - £299
150mm F3.5 E	As Seen / Unused £149 - £179
200mm F4.5 E	E+ £179
200mm F4.5 PE	As Seen / Unused £149 - £219
250mm F5.6 E	E+ £179
250mm F5.6 PE	As Seen / E++ £129 - £249
500mm F8 E	E+ £249
1.4x PE Converter	E+ £149
2x Converter E	E++ £99 - £149
220 E Mag.	E+ £35
220 E Mag.	Unused £49
Polaroid Mag E	E+ / E++ £25 - £75
AEI Meter Prism	E+ / E++ £99 - £129
Rotary Prism E	As Seen / E+ £99 - £99
Prism Finder E	Exc / Unused £35 - £99
Speed Grip E	E+ / E++ £25 - £99
Extension Tube E14	E+ / E++ £99 - £99
Extension Tube E28	E+ / E++ £99 - £99
SCA386 Flash Adapter	E+ / E++ £29 - £99
Tripod Adapter E	E++ £15 - £20

## Bronica RF645

RF645 + 55mm F4	E+ £549
85mm F4 AF	E+ £149
RF20 Speedlite	E+ £149

## Bronica SQA/AI/B

SQA Complete + Prism	E+ £299
SQA Complete	E+ £349
40mm F4.5	E+ £249
40mm F4.5	E+ £249
50mm F3.5 PS	E+ £249
50mm F3.5 S	E+ / E++ £139 - £249
65mm F4.5 PS	E+ / Unused £119 - £299
80mm F2.8 S	Unused £99
110mm F4.5 PS Macro	E+ / E++ £199 - £299
135mm F4.5 PS Macro	Unused £329
150mm F3.5 S	As Seen / E++ £185 - £185
150mm F4.5 PS	As Seen / Mint £99 - £199
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ £149
250mm F5.6 PS	E+ £249
2x Teleconverter S	E+ £99
SQA 220 Mag.	Exc / Unused £25 - £99
SQA 220L Mag.	Exc / Unused £49 - £75
SQA 220 Mag.	Exc / E+ £29 - £79
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ / E++ £99 - £99
Prism Finder S	E+ / Unused £99 - £99
Motordrive S	E+ £119
Autobulbwire S	E+ / Unused £219 - £299
Proslide S	E+ / Unused £25 - £99

## Canon EOS

EOS 1V + E2 Booster	E+ £379 - £399
EOS 1V Body Only	E+ £349
EOS 1N RS Body Only	E+ £349
EOS 1N + E1 Booster	E+ £199 - £219
EOS 1 + E1 Booster	As Seen / Exc £99 - £139
EOS 1 Body Only	E+ / E++ £89 - £179
EOS 3 Body Only	As Seen / E++ £99 - £99
EOS 30 Body Only	E+ / E++ £99 - £99
EOS 30E Body Only	As Seen £99
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E+ £79
EOS 5 + V10 Grip	E+ / E++ £49 - £99
EOS 5 Body Only	E+ £49 - £99
EOS 5 QD Body Only	E+ / E++ £99 - £99
EOS 50E + 35-70mm	E+ / E++ £99 - £99
EOS 50E Body Only	E+ / E++ £99 - £99
EOS 600 + 28-105mm EF	As Seen £399
EOS 600 + 35-105mm	E+ £49
EOS 1000R + 28-80mm USM	E+ £59
EOS 3000 + 35-80mm	E+ £29
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000N Body Only	E+ £25
EOS 3000V Body Only	E+ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £99
17-40mm F4 L USM	E+ £479
17-85mm F2.8-5.6 IS USM	E+ £229
17-85mm F4-5.6 IS USM	E+ £229
18-55mm F3.5-5.6 EF	E+ £49
18-55mm F2.8-5.6 EF II	E+ £99
24mm F1.4 L USM	E+ / E++ £699 - £749
24mm F2.8 EF	E+ £249 - £299
24mm F3.5 L TS-E	E+ £799
24-105mm F4 L IS USM	E+ £699
28mm F2.8 EF	E+ £139
28-105mm F3.5-5.6 IS USM II	E+ £129
28-135mm F3.5-5.6 IS USM	Clearance £199
28-200mm F3.5-5.6 USM	E+ £199
50mm F2.8 EF Macro	E+ £179
55-200mm F3.5-5.6 IS USM II	E+ £99
60mm F2.8 EF Macro	Mint £219
70-200mm F2.8 L USM	E+ £849
70-300mm F4-5.6 IS USM	E+ £219
75-300mm F4-5.6 EF II	E+ £99
90-300mm F4-5.6 EF	E+ £99
180mm F3.5 L Macro USM	E+ £929
200mm F1.8 L USM	Exc £1,849
200mm F2.8 L USM II	Mint £499
Canon 500mm F8 Reflex	E+ £99
Leica 50mm F2.8 3cm	E+ £219
Sony 500mm F2.8 3cm	E+ £129
Sigma 18-50mm F2.8 EX DC	Mint £229
Sigma 20mm F1.8 EX DG	E+ £349
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 28-70mm F2.8 AF	E+ £99
Sigma 50-500mm F4-6.3 APO DG HSM	E+ £499
Sigma 70-210mm F2.8 APO	E+ / E++ £299

## Sigma 70-210mm F4-5.6

Sigma 70-210mm F4-5.6 UC AF	E+ £349
Sigma 75-300mm F4.5-5.6 APO AF	E+ £399
Sigma 100-300mm F4 EX APO DG	E+ £599
Sigma 105mm F2.8 EX DG Macro	E+ £219
Sigma 120-400mm F4.5-5.6 APO DG HSM	E+ £179 - £219
Sigma 300mm F4 APO	E+ / Mint £259 - £299
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 APO AF	E+ £349
Sigma 500mm F4.5 APO EX DG HSM	E+ £2,399
Tamron 28-200mm F3.8-5.6 LD	E+ £59
Tamron 70-300mm F4-5.6 Di	E+ £79
Tamron 200-400mm F5.6 AF LD	E+ £249
Tamron 200-500mm F5.6-6.3 Di LD AF	E+ £849
Tokina 16-50mm F2.8 ATX Pro DX	Mint £549
Zeiss 25mm F2.8 Distagon ZE	E+ £549

## Canon Manual

110AE Black Body Only	Exc / E+ £199 - £299
T80 Body Only	As Seen / E+ £99 - £99
T70 + 28mm F2.8	E+ £29
T50 + 50mm F1.8	E+ / E++ £25 - £25
A1 Black Body Only	Exc / E+ £99 - £99
A1 Chrome Body Only	E+ £49 - £59
A1P Chrome + 50mm F1.8	E+ £79
A1P Chrome Body	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £69

24mm F2.8 Black	E+ £79
24-35mm F3.5 FD L	E+ £399
24-35mm F3.5 L Black	E+ £349
28mm F2.8 Black	E+ £349
28mm F2.8 L	As Seen / E+ £19 - £39
28-55mm F3.5-5.6 FD	E+ £49
35mm F3.5 Black	E+ £25 - £29
35-70mm F3.5-5.6 FD	E+ / E++ £25 - £25
35-70mm F4 FD	E+ £25
35-105mm F3.5 FD	E+ £79
50mm F3.5 Black + FD25 Tube	E+ £99
50mm F3.5 FD Macro + Tube	As Seen / E+ £49 - £99
50mm F3.5 R Macro + Tube	E+ £85
70-210mm F4.5 FD	As Seen / E+ £30 - £79
70-210mm F4.5 FD	Exc / E+ £29 - £49
80-200mm F4 Black	E+ £69
80-200mm F4 FD	E+ £89
100mm F2.8 Black	E+ £69 - £75
100mm F4 FD Macro	E+ £119 - £169
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
100mm F4 FD Macro 8/100	E+ £19
100-200mm F5.6 Black	E+ / E++ £39 - £45
100-200mm F5.6 FD	E+ £29
100-200mm F5.6 R	E+ £49
100-300mm F5.6 FD	E+ £79
200mm F2.8 Black	Exc £89
200mm F2.8 FD	E+ £99
200mm F4 FD	As Seen / E+ £20 - £45
300mm F2.8 FD L	Exc £950
300mm F4 FD	E+ / E++ £149 - £179
300mm F5.6 Black	E+ £65
300mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 Black	E+ £299
U.S. Marine 400mm F4.5 Black	E+ £399
2x Extender	E+ / E++ £45
2x Extender	E+ / E++ £39 - £59
Eye Level Finder F	Exc £29
Eye Level Finder P	E+ £49
Servo Finder	E+ £75
Speed Finder	As Seen £65
Parascope B-1 Body Only	E+ £15
Parascope G1 Body Only	E+ £25
Pentax K200 + D-952 Grip	E+ £15
Pentax K2000 Body Only	E+ £15
Pentax K1000 + 18-55mm	E+ £229
Sony A700 Body Only	E+ £449
Sony NEX5 + 18-55mm + Flash	Mint £399

## Digital SLR Cameras

Canon EOS 10 MKIII Body Only	As Seen / E+ £599 - £849
Canon EOS 10 MKIII Body Only	E+ / E++ £549 - £799
Canon EOS 50 Body Only	E+ / E++ £699 - £749
Canon EOS 50D Body Only	Mint £349
Canon EOS 40D Body Only	E+ / E++ £299 - £499
Canon EOS 30D Body Only	E+ / E++ £249 - £299
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 400D + 18-55mm	E+ £249
Canon EOS 400D Body Only	E+ £219 - £229
Canon EOS 350D Body Only	E+ £179
Canon EOS 350D + 18-55mm	E+ £185
Canon EOS D30 + 80-600 Grip	As Seen £99
Fuji S2 Pro Body Only	As Seen / E+ £99 - £159
Kodak DCS Pro SLR Body Only	As Seen £299
Kodak DCS S200 Body Only	As Seen £349
Nikon D3S Body Only	E+ £2,899
Nikon D3X Body Only	Mint £4,299
Nikon D2X Body Only	E+ / E++ £599 - £799
Nikon D1X Body Only	E+ £349
Nikon D3000 Body Only	Mint £219
Nikon D3000 Body Only	E+ / Mint £849 - £899
Nikon D3000 Body Only	E+ £899
Nikon D200 Body Only	E+ £399
Nikon D90 Body Only	Mint £479
Nikon D80 Body Only	E+ / E++ £299 - £339
Nikon D70 Body Only	E+ £179
Nikon D70 Body Only	E+ / E++ £149 - £179
Nikon D50 Body Only	Mint £159
Olympus E1 + HLD-2 Battery Grip	E+ £249
Olympus E1 Body Only	E+ / E++ £179 - £199
Olympus E620 + 14-45mm	Mint £399
Olympus E620 + HLD3 Grip	E+ £399
Olympus E620 + 14-42mm	E+ £199
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £219
Olympus EP-1 Silver Body Only	E+ £179
Parascope L1 Body Only	E+ £299
Parascope B1 Body Only	Mint £429
Parascope B-1 Body Only	Mint £199
Parascope G1 Body Only	E+ £449
Pentax K200 + D-952 Grip	E+ £199
Pentax K1000 + 18-55mm	E+ £229
Sony A700 Body Only	E+ £449
Sony NEX5 + 18-55mm + Flash	Mint £399

## Flash & Lighting - Please Phone

## Fuji - Please Phone

## Film Compacts

Canon Sureshot 2115	E+ £29
Canon Sureshot 2125	E+ £49
Canon Sureshot 250W	E+ / Mint £59 - £79
Canon Sureshot 270W	E+ £39
Contax TYS Titanium	E+ / E++ £129 - £149
Konica 2-Up 150e	E+ £19
Konica 2-Up 60e	E+ £19
Leica Minilux Zoom	E+ £249
Leica Minilux Titanium	E+ / Unused £199 - £299
Leica C3 Zoom Compact	E+ £79
Leica C2X Compact - Blue	Unused £125
Leica 22x Jaguar Edition	E+ / Unused £79 - £199
Leica Mini Zoom	E+ £79
Leica Mini 3	E+ / Mint £99
Leica Mini	E+ £89
Minolta MDC compact	E+ £249
Minolta 35ML + MF35ST Flash	E+ £125
Minolta 35ML Compact	E+ £59
Minolta LX - Black	E+ £350
Minolta C Chrome	E+ £99 - £145
Minolta EC compact	E+ £39
Minolta IF Classic - Black	Mint / Unused £149
Nikon S5R Titanium	Mint £349 - £399
Nikon S5R Titanium	Unused £39
Nikon Lite Touch Zoom 120ED	E+ £49
Nikon Lite Touch Zoom 70W	Unused £59
Nikon Zoom 600	Unused £59
Olympus IS100	E+ £49
Olympus IS200	E+ £59
Olympus IS300	E+ £59
Olympus LT1 - Brown	Exc Demo £129
Olympus LT1 - Black	Unused £129
Olympus Mju II Zoom 80	E+ / E++ £39 - £59
Olympus Mju II 80	Exc £49
Olympus Mju V compact	E+ / Unused £59 - £79

## Contax 645 Series

35mm F3.5 Distagon	E+ £1,199
45mm F2.8 Distagon	E+ £749 - £999
55mm F2.8 Distagon	E+ £949
120mm F4 APO Macro	E+ / E++ £1,199 - £1,299
140mm F2.8 Sonnar	E+ / Unused £599 - £699
210mm F4 Sonnar	E+ / Mint £799 - £999
Leica Minilux Zoom	E+ £249
Leica Minilux Titanium	E+ / Unused £199 - £299
Leica C3 Zoom Compact	E+ £79
Leica C2X Compact - Blue	Unused £125
Leica 22x Jaguar Edition	E+ / Unused £79 - £199
Leica Mini Zoom	E+ £79
Leica Mini 3	E+ / Mint £99
Leica Mini	E+ £89
Minolta MDC compact	E+ £249
Minolta 35ML + MF35ST Flash	E+ £125
Minolta 35ML Compact	E+ £59
Minolta LX - Black	E+ £350
Minolta C Chrome	E+ £99 - £145
Minolta EC compact	E+ £39
Minolta IF Classic - Black	Mint / Unused £149
Nikon S5R Titanium	Mint £349 - £399
Nikon S5R Titanium	Unused £39
Nikon Lite Touch Zoom 120ED	E+ £49
Nikon Lite Touch Zoom 70W	Unused £59
Nikon Zoom 600	Unused £59
Olympus IS100	E+ £49
Olympus IS200	E+ £59
Olympus IS300	E+ £59
Olympus LT1 - Brown	Exc Demo £129
Olympus LT1 - Black	Unused £129
Olympus Mju II Zoom 80	E+ / E++ £39 - £59
Olympus Mju II 80	Exc £49
Olympus Mju V compact	E+ / Unused £59 - £79

## Contax SLR Series

62 Ultimate Kit	Mint £1,999
62 Millennium Kit	E+ £1,149
62 + 35-70mm	Mint £749
62 + 45mm F2.8	E+ £499
16mm F8 + Finder	E+ £99
28mm F2.8 G	E+ £229
35-70mm F3.5-5.6 G Vario	E+ £399 - £449
50mm F2.8 G	E+ £229
90mm F2.8 G	Exc / E+ £79 - £189
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E++ £85 - £119

## Contax 645AFD Series

24mm F3.5 L TS-E	E+ £799
24-105mm F4 L IS USM	E+ £699
28mm F2.8 EF	E+ £139
28-105mm F3.5-5.6 IS USM II	E+ £129
28-135mm F3.5-5.6 IS USM	Clearance £199
28-200mm F3.5-5.6 USM	E+ £199
50mm F2.8 EF Macro	E+ £179
55-200mm F3.5-5.6 IS USM II	E+ £99
60mm F2.8 EF Macro	Mint £219
70-200mm F2.8 L USM	E+ £849
70-300mm F4-5.6 IS USM	E+ £219
75-300mm F4-5.6 EF II	E+ £99
90-300mm F4-5.6 EF	E+ £99
180mm F3.5 L Macro USM	E+ £929
200mm F1.8 L USM	Exc £1,849
200mm F2.8 L USM II	Mint £499
Canon 500mm F8 Reflex	E+ £99
Leica 50mm F2.8 3cm	E+ £219
Sony 500mm F2.8 3cm	E+ £129
Sigma 18-50mm F2.8 EX DC	Mint £229
Sigma 20mm F1.8 EX DG	E+ £349
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 28-70mm F2.8 AF	E+ £99
Sigma 50-500mm F4-6.3 APO DG HSM	E+ £499
Sigma 70-210mm F2.8 APO	E+ / E++ £299

## NX + 28-80mm

AX Body Only	Exc / E+ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E+ £179 - £299
S2 Body Only	E+ £549
ST Body Only	E+ £299
RTS + Windler	E+ £195
Art Body Only	E+ / E+ £199 - £249
167MT Body Only	E+ / E+ £89 - £139
137MA Body Only	E+ £99
137MD + Grip Body Only	E+ £89
Preview Body Only	E+ / E+ £179 - £249
15mm F3.5 AE	E+ £1,099
18mm F4 MM	E+ / E+ £549 - £599
21mm F2.8 MM	Mini-E1, 349
25mm F2.8 MM	E+ £399



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## Mamiya RB67 Series

Pro S Gold Edition	Mini- £999
Pro SD Complete	E+ £499
Pro S Body Only	Exc £149
127mm F3.8	E+ £29
140mm F4.5 C Macro	E+ £199
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 K-A	As Seen / E+ £69 - £149
250mm F4.5 C	E+ £189 - £249
250mm F4.5 C	E+ £189
Visitar 2x Converter	E+ £49
Pro 220 Mag	As Seen £25
Pro 220 Mag	E+ £145
Polaroid Mag	E+ £25
Prism Finder	E+ / E+ £89 - £89
Magnifying Hood	E+ £29
Extension Tube No1	E+ £99 - £65
Extension Tube No2	E+ £45
Flash L Grip	E+ £25
Pro Shade	E+ £29 - £35

## Mamiya RB27 Series

Pro II Complete	E+ £699
Pro Complete + AE Prism	E+ £599
Pro Complete	E+ £549
Pro Body Only	E+ £129
37mm F4.5 Fisheye Z	E+ £499
50mm F4.5 W	E+ / E+ £199 - £369
65mm F4.5 W	As Seen / E+ £149 - £299
75mm F4.5 Shift W	E+ / E+ £399 - £549
100-200mm F5.6 W	E+ £399
140mm F4.5 W Macro	E+ / E+ £219 - £259
150mm F3.5 W	Mini- £249
180mm F4.5 Soft VSP D/L	E+ £499 - £599
180mm F4.5 W	Exc / E+ £149 - £199
180mm F4.5 WN	E+ / E+ £149 - £395
250mm F4.5 W	E+ / E+ £149 - £225
300mm F5.6 Apo	E+ £799
360mm F6	E+ £299
1.4x Converter	E+ £249
120 Pro II Mag	E+ £79
120 Pro Mag	E+ / Mini- £59 - £69
120 Pro Mag (Box 5)	E+ £145
Polaroid Mag	E+ £35 - £39
AE Prism Finder	As Seen £149
PD Prism Finder	E+ £129
Wrist Level Finder	E+ £49
Extension Tube No 2	E+ £29
Winder II	E+ £59

## Minox - Please Phone

## Nikon AF

RB Body Only	E+ / Mini- £849 - £899
P5 Anniversary Body Only	Unused £1,199
P5 Body Only	Exc / E+ £199 - £499
F4.5 + MF23 Back	E+ £219
F4.5 Body Only	As Seen / E+ £159 - £199
P100 Body + MB15 Grip	E+ £199
P100 Body Only	E+ / E+ £149 - £229
P90X + MB10 Grip	As Seen / E+ £69 - £129
P90X + MF26 Back	E+ £79
P90X Body Only	Exc / E+ £39 - £79
P80 Body Only	E+ / E+ £49 - £125
P80 Back + MB15 Grip	E+ £89
P80 Back Body Only	E+ / E+ £99 - £29
P80 Chrome Body Only	E+ £79
P801 + MF21 Databack	E+ £69
P801 Body Only	E+ / E+ £49 - £59
F70 + 35-80mm	E+ £49
F70 Body Only	E+ / E+ £29 - £59
F75 Back Body Only	E+ £49
P65 Chrome + 28-80mm	E+ £49
P65 Chrome Body Only	As Seen / Unused £39 - £69
12-24mm F4 G APS DX ED	Mini- £599
14mm F2.8 AFD	E+ £799
16-85mm F3.5-5.6 G ED VR APS DX	Mini- £359
17-35mm F2.8 ED APS	E+ £799
17-55mm F2.8 G APS DX (FED)	E+ £649
18-35mm F3.5-4.5 AFD	E+ / E+ £229 - £249
18-55mm F3.5-5.6 G APS DX	E+ / E+ £49
18-55mm F3.5-5.6 G APS DX VR	Mini- £89
18-70mm F3.5-4.5 G APS DX	E+ £149
18-135mm F3.5-5.6 G APS DX	E+ / E+ £149 - £159
20-35mm F2.8 AFD	Exc £299
24mm F2.8 AFD	E+ £199
24mm F2.8 AFD	E+ £249
24-50mm F3.3-4.5 AFD	E+ £119
24-120mm F3.5-5.6 ED AFD	As Seen / E+ £99 - £179
24-120mm F3.5-5.6 G APS ED VR	E+ / Mini- £279 - £399
28-70mm F3.5-4.5 AFD	E+ / E+ £99 - £129
28-85mm F3.5-4.5 AFD	Exc £59
28-85mm F3.5-4.5 AFD	E+ £89
28-100mm F3.5-5.6 AFD	E+ / Mini- £49 - £59
28-105mm F3.5-5.6 AFD	E+ / Mini- £149 - £159
28-300mm F3.5-5.6 G ED APS VR	E+ £599
35-70mm F3.5-4.5 AFD	E+ £49
35-105mm F3.5-4.5 AFD	E+ £89
55-200mm F4.5-6.3 G APS DX G	Mini- £79 - £119
60mm F2.8 APS ED Micro	Mini- £299
70-210mm F4 AF	E+ / E+ £149 - £249
70-300mm F4.5-6.3 AFD	E+ / Mini- £69 - £89
70-300mm F4.5-6.3 ED AFD	E+ / Unused £159 - £229
80-200mm F2.8 ED AFD	E+ £399
80-400mm F4.5-6.3 AFD VR	E+ / E+ £799
85mm F1.8 AF	E+ £219
85mm F2.8 D PC Micro	Unused £999
105mm F2.8 AFD Micro	E+ £429 - £449
180mm F2.8 ED AFD	E+ £449 - £459
300mm F2.8 IFED AF	Exc £1,199
Sigma 15mm F2.8 EX Fisheye	E+ £179
Sigma 18-125mm F3.8-5.6 DC OS HSM	E+ £179
Sigma 18-250mm F3.5-6.3 DC OS	E+ £319
Sigma 20mm F1.8 EX DG RF	E+ £349
Sigma 24mm F1.8 EX DG	Mini- £249
Sigma 28mm F1.8 EX DG	E+ £189
Sigma 28-70mm F2.8 EX DG	E+ / E+ £159 - £189
Sigma 28-135mm F2.8-5.6 AFD	E+ £79
Sigma 30mm F1.4 DC EX HSM	E+ £279
Sigma 50-150mm F2.8 Apo HSM II	E+ £449

## Sigma 55-200mm F4-5.6 DC

Sigma 70-210mm F3.5-4.5 Apo	Unused £29
Sigma 70-210mm F4-5.6 UC AF	Mini- / Unused £69
Sigma 70-300mm F4-5.6 Apo Macro	E+ £99
Sigma 80-400mm F4.5-5.6 Apo DG OS	E+ £599 - £659
Sigma 170-500mm F5-6.3 Apo	E+ £399
Sigma 300mm F2.8 D Apo EX HSM	E+ £1,399
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £129
Tamron 55-200mm F4-5.6 Di II	E+ £59
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Tokina 28-70mm F2.8-2.8 ATX Pro	E+ £249
Visitar 28-70mm F2.8 Series 1	Unused £149
Zeiss 21mm F2.8 Distagon ZF2	Mini- £1,049
Zeiss 28mm F2.8 Distagon ZF2	Mini- £749
Zeiss 50mm F2 Macro Planar ZF2	E+ £749
TC-20E Converter	E+ £159
TC-20B Converter	E+ £179
TC16A Teleconverter	Unused £99
Tamron 1.4x Converter	Unused £25
Teleplus 2x Converter	E+ £45
R1 Close-Up Speedlight Remote Kit	Mini- £299
S320 Speedlight	E+ £39
S321B Ringflash	E+ £149 - £179
S322S Speedlight	E+ £49
S325 Speedlight	E+ / E+ £69 - £75
S328 Speedlight	E+ £79 - £89
S329 Speedlight	Mini- £179
S360DX Speedlight	E+ / Mini- £29
S380DX Speedlight	E+ £129
S380DX Speedlight	E+ £259 - £279

## Nikon Manual - Please Phone

## Olympus OM Series

OM4Ti Black + 50mm F1.8	E+ £169 - £299
OM4Ti Black Body Only	E+ £169 - £199
OM4Ti Titanium Body Only	E+ £199
OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ / E+ £119 - £129
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 35-70mm	E+ £119
OM2N Chrome + 50mm F1.8	E+ £89
OM2N Chrome Body Only	E+ £75 - £79
OM2 Chrome Body Only	E+ £49
OM1N Chrome + 50mm F1.8	E+ £89
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8	E+ £59
OM10 Chrome + 50mm F1.8	E+ / E+ £49 - £69
OM10 Chrome Body Only	E+ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £450
16mm F3.5 Fisheye Zuiko	E+ £450
21mm F2.8 Zuiko	E+ £229 - £299
24mm F2.8 Zuiko	E+ £299
28mm F2.8 Zuiko	E+ £39
28mm F3.5 Zuiko	E+ £29 - £55
35mm F2.8 Zuiko Shift	E+ £349
35-70mm F3.5-4.5 Zuiko	E+ / E+ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £49
35-70mm F4 Zuiko	Exc / E+ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E+ £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E+ £299 - £349
65-200mm F4 Zuiko	E+ / E+ £99 - £159
70-210mm F4.5-5.6 Zuiko	E+ £49
75-150mm F4 Zuiko	As Seen / Mini- £15 - £65
80mm F4 Auto Macro Zuiko	E+ £159 - £225
80mm F4 Macro Zuiko	E+ / E+ £159 - £199
100-200mm F5 Zuiko	E+ £69
135mm F3.5 Zuiko	E+ £35
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E+ £179 - £249
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ / E+ £99 - £129
400mm F6.3 Zuiko	E+ / Mini- £599
F280 Flash	E+ / E+ £59 - £79
QA310 Flash	E+ £15
T10 Ringflash	E+ £75
T18 Flash	E+ £15
T20 Flash	E+ / E+ £8 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ / E+ £15 - £55
T45 Hammerhead Flash	E+ £175

## Pentax 645 Series

645NII + 120 Insert	E+ £499
645N Complete	E+ £499 - £549
645N + 80-160mm	E+ / E+ £699 - £749
645 Complete	E+ / E+ £299 - £299
645 + 45-85mm	E+ £469
45mm F2.8 A	E+ £199 - £249
45-85mm F4.5 FA	E+ £599
55mm F2.8 A	E+ £225
80-160mm F4.5 A	E+ / E+ £299 - £399
80-160mm F4.5 FA	E+ £699
200mm F4 A	E+ £129 - £159
120 Insert	E+ / Mini- £59 - £79
220 Insert	E+ / E+ £29 - £59

## Pentax 67 Series

67i Body + AE Prism	E+ £809
67i Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £349 - £399
67 Mirror Up + TTL Prism	E+ / E+ £349
67 Mirror Up + Prism	As Seen / E+ £199 - £279
67 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E+ £249 - £350
45mm F4 SMC	E+ £299
55mm F3.5 Takumar	As Seen £299
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £299 - £329
75mm F4.5 SMC	E+ £249
100mm F4 SMC Macro	Mini- £399
135mm F4 Macro	E+ / E+ £149 - £229
135mm F4 Macro Takumar	As Seen / E+ £109 - £149

## Pentax AF

M23 Body Only	E+ £149
M250 + 35-80mm	E+ / E+ £39
M250 Body Only	E+ £35
Z1 Body Only	E+ £59
SFX Body Only	As Seen £39
12-24mm F4 SMC DA ED AL	Mini- £629
17-28mm F3.5-4.5 Fisheye F	E+ £165 - £199
18-55mm F3.5-5.6 AL WR	E+ £79
18-55mm F3.5-5.6 SMC DA AL	E+ / E+ £39 - £49
20-35mm F4 FA AL	E+ £209
24mm F2 SMC FA IF AL	E+ / E+ £399 - £499
28-70mm F4 FA AL	Exc / E+ £49 - £75
28-200mm F3.8-5.6 FA IF AL	E+ £129
50-200mm F4-5.6 DA ED	E+ / Mini- £79 - £119
50-200mm F4-5.6 SMC ED DA L	E+ £59
55mm F1.4 DA* SDM	E+ £449
80-200mm F4.7-5.6 F	E+ £59
80-200mm F4.7-5.6 FA	E+ £59 - £89
Samsung SS-200mm F4-5.6 ED	Mini- £79
Tamron 28-200mm F3.8-5.6 XR	Mini- £119
Tamron 80-210mm F4.5-5.6 AF	E+ £39 - £49
Tamron 90mm F2.8 Di Macro AF	E+ £259
AF300FZ Flash	E+ £199
AF400FTZ Flash	E+ / E+ £59 - £99
AF500FTZ Flash	E+ / E+ £99 - £125

## Pentax Manual

LX + F41 Prism	E+ £349
MX Black + 50mm F1.7	E+ £119
MX Chrome + 50mm F2	E+ £125
MX Chrome Body Only	E+ £99 - £109
K1000 Chrome + 50mm F2	E+ £69
K1000 Chrome Body Only	E+ £59
Program A Body Only	E+ / E+ £59 - £69
ME-Super Chrome Body Only	E+ £59
ME Chrome Body Only	E+ £49
P50 + 28-80mm	E+ £49
P30T + 35-80mm	E+ £59
P30N + 28-80mm	E+ £59
P30 + 28-80mm	E+ £59
A3 Body Only	E+ / E+ £49
15mm F3.5 SMC M	E+ £449
17mm F4 SMC Fisheye	E+ £449
24-35mm F3.5 SMC M	E+ £149
24-50mm F4 SMC-A	E+ £149
28mm F3.5 SMC Shift	E+ £349
35-70mm F2.8-3.5 SMC M	E+ £89
35-70mm F3.5-4.5 SMC A	E+ £59
35-70mm F4 SMC-A	As Seen £35
35-80mm F4-5.6 SMC A	E+ £25
40-80mm F2.8-4 SMC M	E+ £49
40mm F2.8 SMC M	E+ / Mini- £99 - £129
50mm F1.4 SMC A	E+ £149
50mm F1.7 SMC M	E+ £35
50mm F2 SMC M	E+ £29
50mm F2.8 Macro	E+ £109
50mm F4 SMC M Macro	E+ £79 - £149
70-210mm F4 SMC A	Mini- £135
75-150mm F4 SMC M	E+ £39
80-200mm F4.5 SMC M	E+ £49
100mm F2.8 SMC M	E+ £99
100mm F4 SMC M Macro	E+ £125
135mm F2.5 Takumar	E+ £45
200mm F4 SMC M	E+ £49
200mm F4 SMC M	E+ £225
300mm F4 SMC A*	E+ £399
300mm F4 SMC PK	E+ £195
AF160 Flash	E+ / E+ £5 - £9
AF200S Flash	E+ / Mini- £10 - £19
AF200SA Flash	E+ / E+ £20 - £25
AF220T Flash	E+ £29
AF240Z Flash	E+ £35
AF260SA Flash	E+ / Mini- £15 - £29
AF280T Flash	E+ / E+ £35 - £49
AF400T Flash	E+ £119 - £175
FBI + FCI Action Finder	E+ £125
FD-1 Macro-Eyepiece	Mini- £65
FD-2 Standard Eyepiece	Mini- £45
Microscope Adapter II	Mini- £35
SE-20 Screen (LX)	Mini- £20
Winder MEI	E+ £19

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6008AF Complete	E+ / Mini- £1,699 - £2,750
6008 Integral Complete	E+ £799
6008 Pro Complete	E+ £999
6008 Complete	E+ £629
6008 Mk1 Complete	E+ / E+ £209 - £399
6003 Complete	E+ £549
6001 Complete	E+ £549
SUX Mk1 Complete	E+ £249
50mm F4 HFT	E+ / E+ £299 - £399
50mm F4 PQ	E+ £650
50mm F4 PQ EL	E+ / Mini- £449 - £599
80mm F2.8 HFT	E+ £199
120mm F5.6 HFT	E+ £399
150mm F4 L	E+ £499
150mm F4 HFT	Exc / E+ £199 - £249
150mm F4 PQ	E+ £299
150mm F4 PQ Tele Xeler	E+ £549 - £650
250mm F5.6 HFT	E+ / E+ £299 - £399
350mm F5.6 HFT	E+ £499
1.4x Longtop PQ Converter	E+ £349
2x HFT Converter	E+ / E+ £89
120 Insert	E+ / E+ £15 - £20
120 Magazine (6006)	E+ / E+ £69 - £125
120 Magazine (6008)	E+ / E+ £99
120 Magazine (6x4.5) 6008	E+ £199
Polaroid Mag 6006	E+ £39
Polaroid Mag 6008	E+ / Mini- £35 - £179
45 Degree Prism	E+ / E+ £179 - £259
90 Degree Prism	E+ / E+ £249 - £349
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## 11-16mm f2.8 ATX Pro DX

- Mount availability: Canon, Nikon & Sony APS-C
- Optical construction: 13 elements in 11 groups.
- Angle of view: 104°-82°
- Minimum focus distance: 0.3m
- Filter Size: 77mm
- Weight: 560g

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## 16-28mm f2.8 ATX Pro FX

- Mount availability: Canon and Nikon full frame
- Minimum focus distance: .28 metres
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- New silent dc motor with



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CANON EOS 50D ASNEW/NEW ..£545-£675  
CANON EOS 300/40D/ASNEW ..£295-£495  
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HASSEL 60-120mm FE,NEW ..£1995  
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Compact and easy to use, Triflector is three panels on one lighting stand. Hinge mechanisms make all panels individually adjustable to get light exactly where you need it. The Sunfire/Silver version comes with a stand... £131.50  
Triflector with out stand... £112.70

Lastolite Baby poser... £98.60  
Lastolite Posing tubs... £197.00

## LASTOLITE SAVAGE

Background paper  
1 roll (2.75m x 1.1m)... £41.72  
Triple hooks (MN045)... £35.69  
XPan set... £72.49  
Interfit INT312 wall mounting kit for up to 3 rolls... £69.38

## Lastolite

### Lumen8 Pro Studio Flash

Inc Stands, 2 crolles, cables & carry bag  
**LUMEN8 400w/s 2 head kit... £430.00**

## Elinchrom

New D Lite kits come with 2 x 66cm soft boxes plus a 16cm reflector and Skyport Eco Transmitter, stands, cables and carry cases

D Lite2 Kit 200/200 Softbox Kit... £485.00  
D Lite4 Kit 400/400 Softbox Kit... £529.00  
BXRI 500/500 Softbox Kit... £824.50  
BXRI 500/250 Softbox Kit... £776.00  
BXRI 250/250 Softbox Kit... £735.00

## Interfit

### Continuous Daylight Balanced Lighting Kits

EZ-FLO 2 head soft box kit (shown)... £179.74  
Super Coolite 4 (4 x 55Watt) 2 head soft box kit... £285.96

EX150 Mk2 Home Studio Kit  
Kit contains 2 Heads with Stands, Soft Box, Brolly & DVD  
£203.47  
EX150 3 head kit... £339.90  
EX300 soft box/brolly kit... £395.00

## Interfit

It's what your hotshoe flash has been waiting for! **NOW IN STOCK**

## Bowens

Gemini 200/400 shown  
Gemini 200/200 studio in a bag... £485.11  
Gemini 400/400 studio in a bag... £556.60

Gemini 250R shown  
Gemini 250R 2 head kit... £807.84  
Gemini 500R 2 head kit... £875.04

**New Type R kits** - new features include 5 stop power range in 1/10th stop, dual power control, auto power dump, optional plug-in trigger cards for Pulsar or Pocket Wizard plus lots more!  
See web for other kits

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Sekonic's highly rated, award winning meters are available in a wide range of models to suit all subjects and shooting conditions.  
L308 S... £136.74  
L268... £225.39  
L758D... £394.54

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If you own a digital SLR or video camera, you need one of these. Replace your grey and white cards with the EXPODISK digital white balance filter. Available from 58mm to 82mm, £48.50 to £79.50.  
All prices are correct at time of going to press and include V.A.T at the current rate. S&OE. Studio Kit Direct, Bridgnorth, WV16 5JB

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**Manfrotto**  
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www.srsmicrosystems.co.uk  
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18-55 AL WR... £65  
50-200 AL WR... £109  
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12-24/4 DA... £599  
15/4 DA Limited... £579  
17-70/4 ED SDM... £448  
21/3.2 AL DA... £435  
35/2.4 AL DA... £148  
35/2.8 Macro DA Limited... £325  
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70/2.4 DA Limited... £429  
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60-250 DA\*/4 SDM... £1069  
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50/2.8 DFA Macro... £395  
31/1.8 FA Limited... £1069  
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AF 240 FG2 Flash... £399  
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AF 200 FG Flash... £109

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From £8999

### PENTAX K-r

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17-70/2.8 EX DC OS... £349  
18-50/2.8-4.5 DC OS HSM... £179  
18-125/3.5-5.6 DC OS... £259  
18-200/3.5-6.3 DC OS... £295  
18-250/3.5-6.3 DC HSM OS... £399  
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24-70/2.8 EX DG HSM... £639  
24-70/2.8 IF EX DG HSM... £379  
30/1.4 EX DC... £597  
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50/1.4 EX DG HSM... £255  
50/2.8 Macro DG... £235  
50 200/4.5-6.3 DC OS HSM... £599  
70-200/2.8 EX APO DG... £599  
70-300/4.5-6.3 APO DG Macro... £119  
70-300/4.5-6.3 Macro Super DG... £129  
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D700 Body Only... £1849  
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D3100 Body + 18-55VR... £439

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G2 Body + 14-42... £415

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**NEW AF 18-270mm**  
**f3.5/6.3 DiII VC PZD**

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BGE4 battery grip (50D) .....mint - £169.00  
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EOS 650 body +case .....exc ++ £49.00  
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MACRO f3.5-6.3 +hood .....mint - £199.00

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AFS 70-200mm f2.8G ED VR .....mint £995.00

AFD 70-300mm f4-5.6D ED .....mint - £229.00

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55mm f2.8 AIS (3 months G'tee) .....exc ++ £149.00

105mm f1.8 AIS .....exc ++ £695.00

135mm f3.5 AUTO .....exc ++ £69.00

300mm f4.5 AIS .....mint £299.00

43-86mm f3.5 AUTO .....mint - £89.00

80-200mm f4 AIS .....exc ++ £139.00

### INDEPENDENT NIKON

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Teleplus MC-7 2x converter AFD .....mint - £60.00

Centon MR20 Ringflash (52mm mount ring) .....mint - £75.00

Cosina 28-80mm f3.5-5.6 AIS .....mint - £49.00

Sigma EX 105mm f2.8D Micro +hood +box .....exc ++ £299.00

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Sigma 55-200mm HSM +box AF .....mint £99.00

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MC-22 Remote Cord (10 pin -> Banana plugs) .....NEW £57.99

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Nikon 18-55mm F3.5-5.6G AF-S DX Nikkor VR Lens .....	£99
Nikon 18-55mm F3.5-5.6G ED II AF-S DX Zoom-Nikkor Lens .....	£91
Nikon 18-70mm f3.5-4.5G ED-IF AF-S DX Zoom Nikkor lens .....	£275
Nikon 200-400mm F4G ED-IF AF-S VR Zoom-Nikkor Lens .....	£4,762
Nikon 20mm F2.8D AF Nikkor lens .....	£433
Nikon 24-120mm F3.5-5.6G AF ED-IF VR Lens .....	£418
Nikon 24-85mm f2.8-4D AF Zoom-Nikkor lens .....	£515
Nikon 24mm F2.8D AF Nikkor lens .....	£302
Nikon 28mm F2.8D AF lens .....	£193
Nikon 35mm F2D AF Lens .....	£254
Nikon 50mm F1.4 G AF-S NIKKOR Lens .....	£336
Nikon 50mm F1.4D AF Nikkor Lens .....	£226
Nikon 50mm F1.8D AF Lens .....	£98
Nikon 55-200mm AF-S DX VR F4-5.6 Lens .....	£183
Nikon 55-200mm F4-5.6G ED AF-S DX .....	£137
Nikon 60mm F2.8 G D AF-S (Micro-Nikkor) Lens .....	£401
Nikon 70-300mm F4-5.6G AF Lens Black Colour .....	£109
Nikon 80-200mm F2.8D ED AF Zoom-Nikkor Lens .....	£879
Nikon 80-400mm F4.5-5.6D ED VR AF Zoom-Nikkor Lens .....	£1,064
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Nikon 85mm F1.8D AF Lens .....	£308
Nikon 85mm F3.5G ED VR Micro Nikkor Lens .....	£448
Nikon AFS-DX 35mm F1.8G Lens .....	£189
Nikon VR 18-105mm F3.5-5.6G ED Lens .....	£218

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Nikon TC-17E II (1.7x) AF-S, AF-I Teleconverter .....	£274
Nikon TC-20E II 2x AF-S, AF-I Teleconverter .....	£259
Nikon TC-20E Mark III ED AF-S, AF-I Teleconverter .....	£424
Nikon TC-E3PF Tele Converter Lens for Coolpix 8400 Digital Camer .....	£189
Nikon TCE-3ED, TC-E3 ED, TCE3 ED 3x Tele Conversion Lens .....	£166

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Nikon SB-900 Speedlight i-TTL Shoe Mount Flashgun .....	£339
Nikon SB-700 Speedlight Flashgun .....	£289
Nikon SB-600 Speedlight Flashgun .....	£216

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Nikon 10x25 V Travelite Compact Binoculars .....	£76
Nikon 10x36 Monarch Dream Season ATB Waterproof Camo Binoculars .....	£189
Nikon 10x42 Superior E Binocular .....	£552
Nikon 10x50 Action VII Binoculars .....	£77
Nikon 10x56 Monarch ATB Binoculars .....	£254
Nikon 12x25 Prostaff ATB Waterproof Binocular .....	£111
Nikon 12x25 V Travelite Compact binoculars .....	£81
Nikon 12x32 StabilEyes [VR] binocular with 5° Angle of View .....	£683
Nikon 12x42 TeamRealtree Monarch Binoculars 7526 New .....	£322
Nikon 12x42 TeamRealtree Monarch Binoculars Camo .....	£322
Nikon 12x50 Action EX Extreme Binoculars .....	£124
Nikon 12x50 Action VII Binoculars .....	£84
Nikon 12x50mm Premier SE Binocular .....	£599
Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars .....	£305
Nikon 12x56 Monarch DCF WP ATB All Trains Camo color Binoculars .....	£358
Nikon 16x32 StabilEyes binocular with vR feature .....	£765
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Nikon 7x35 Action Extreme (EX) Waterproof Binoculars .....	£91
Nikon 7x50 Action Extreme (EX) Waterproof Binoculars .....	£101
Nikon 7x50 Action VII Binoculars .....	£58
Nikon Monarch X 10.5x45 DCF WP Binocular .....	£439
Nikon 7x50 Sports & Marine Binoculars .....	£149
Nikon 8.5x45 Monarch X DCF Binoculars .....	£429
Nikon 8.5x56 Monarch ATB Waterproof All Terrain Binoculars .....	£244
Nikon 8-24x25 Travelite V Zoom Binoculars .....	£142
Nikon 8x25 Prostaff ATB Waterproof Binocular .....	£91
Nikon 8x25 Trailblazer ATB Waterproof Compact Binoculars Black .....	£59
Nikon 8x36 Monarch DCF ATB Binoculars .....	£176
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Nikon 9x25 Travelite V Binoculars .....	£70
Nikon Action 8x40 Binoculars .....	£60
Nikon Dielectric Prism Coatings Monarch ATB 8x42 Binocular .....	£224
Nikon Monarch ATB 10x42 Binocular Dielectric Prism .....	£233
Nikon Monarch ATB 12x42 Dielectric Prism Binocular .....	£244

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Pentax 10-17mm F3.5-4.5 ED IF SMC P-DA Fish-Eye lens .....	£459
Pentax 17-70mm F4 AL SDM AF SMC-P-DA Lens .....	£459
Pentax 18-55mm F3.5-5.6 SMC P-DA AL lens .....	£55
Pentax 21mm f3.2 SMS P-DA Wide Angle lens .....	£445
Pentax 28-105mm F3.2-4.5 FA SMC AL Silver Lens .....	£152
Pentax 35mm F2.8 AL DA L Lens .....	£159
Pentax 35mm F2.8 SMC P-DA Macro Limited Edition Lens .....	£499
Pentax 40mm f2.8 ED Digital AF lens .....	£319
Pentax 50-200mm f4-5.6 ED AF Telephoto Zoom lens .....	£152
Pentax 50mm f2.8 Macro AF D-FA lens .....	£386
Pentax 5-11x Zoom Aspheric Super Multi Coated Magnifier Loupe .....	£111
Pentax 70mm F2.4 smc P-DA lens .....	£549
Pentax SMC-P-DA 15mm F4.0 ED AL AF Lens (Digital SLR) .....	£510
Pentax SMC-P-DA 15mm F4.0 ED AL AF Lens (Digital SLR) .....	£510
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Pentax 8x42 DCF WP II Waterproof Roof Prism Binoculars .....	£305

Pentax 8x43 DCF SP Waterproof Roof Prism Binocular .....	£430
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Pentax LV 9x28mm DCF Multi-Coated Binoculars .....	£159
Pentax 10x42 DCF WP II Waterproof Roof Prism Binoculars .....	£254

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Canon 100mm F2.8 EF MACRO USM Lens .....	£510
Canon 100mm F2.8L Macro IS Hybrid Lens .....	£714
Canon 15mm F2.8 EF Fish Eye lens .....	£581
Canon 16-35mm F2.8L EF Mark II USM Lens .....	£1,069
Canon 180mm F3.5L EF Macro USM Lens .....	£1,147
Canon 24-105mm F2.8 IS EF USM AF Wide Angle Tele Zoom Lens .....	£942
Canon 24-70mm F4L EF USM .....	£934
Canon 28-135mm F3.5-5.6 EF Image Stabilizer Lens .....	£336
Canon 50mm f1.4, Canon EF 50mm F1.4 USM Lens .....	£319
Canon 50mm F1.8 EF Mark II Standard Auto Focus Lens .....	£105
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Canon 70-200mm F2.8 IS USM Lens Mark II .....	£1,699
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Canon 70-300mm F4-5.6 IS USM EF Autofocus Telephoto Zoom Lens .....	£397
Canon 75-300mm F4.0-5.6 III EF USM Autofocus Telephoto Zoom Lens .....	£149
Canon 85mm F1.2L EF Mark II USM Auto Focus Telephoto Lens .....	£1,689
Canon EF 100-300 F4-5.6 USM Lens .....	£244
Canon EF 135mm F2.8 Soft Focus Lens .....	£299
Canon EF 20-35mm F3.5-4.5 USM Lens .....	£239
Canon EF 20mm F2.8 USM Lens .....	£359
Canon EF 24-85mm f3.5-4.5 USM Lens .....	£253
Canon EF 24mm F1.4L II USM Autofocus Lens .....	£1,306
Canon EF 24mm f2.8 Lens .....	£309
Canon EF 28-135mm Fit Marumi Bayonet Hood .....	£14
Canon EF 28-300mm F3.5-5.6L IS USM AF Lens .....	£2,113
Canon EF 35mm F1.4 L USM Lens .....	£1,251
Canon EF 35mm F2.0 lens .....	£284
Canon EF 70-200mm F4L IS USM Image Stabiliser Lens .....	£1,011
Canon EF 70-300mm f4.5-6.3 DO IS USM Autofocus Telephoto Lens .....	£998
Canon EF 75-300mm F4-5.6 III Lens .....	£122
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Canon EF-S 17-55mm F2.8 IS USM .....	£740
Canon EF-S 18-55mm f3.5-5.6 IS Lens .....	£135
Canon EF-S 55-250mm f4-5.6 IS Lens .....	£187
Canon EF-S 60mm F2.8 Compact Macro AutoFocus Lens .....	£316
Canon Tilt-Shift TS-E 17mm F4L Lens (104 Degree Angle of View) .....	£2,190
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Canon EF-S 17-85mm f4-0.5.6 USM IS Image Stabilized AF Zoom Lens .....	£799

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Canon Extender EF 2x II .....	£259
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Canon Extender EF 2x III .....	£409

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Canon Speedlite 220EX Flashgun .....	£79
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Bushnell 8-16x42 Infinity Open-Bridge Binocular .....	£299
Bushnell 8MP Trophy Camera Trail Camera Brown Night Vision .....	£164
Bushnell 8x24 H2O Waterproof Fog Proof Binoculars .....	£54.13
Bushnell 8x25 Hemisphere Compact Weather Resistant Binocular .....	£58.27
Bushnell 8x42 Legacy Waterproof Roof Prism Binocular .....	£77.99
Bushnell 8x42 Natureview Series Water Proof Roof Prism Binocular .....	£109
Bushnell 8x42 PermaFocus (Free-Focus) Roof-Prism Binocular .....	£62
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Bushnell Trophy Cam Digital Trail Camera (Camouflage) .....	£184
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Bushnell Trail Cam .....	£164

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Olympus 10-30x25 Tracker Zoom PC I Porro Prism Binocular .....	£74
Olympus 10x21 Outback RC I Roof Prism Binocular .....	£50
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Olympus 10x21 Roamer DPC I Binocular 5.4-Degree Angle of View .....	£39
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Olympus 10x25 Tracker PC I Compact Porro Prism Binocular .....	£70
Olympus 10x42 Magellan EX WP I Water proof Wide Angle Binocular .....	£193
Olympus 10x42 Pathfinder EXPS I Porro Prism Binocular .....	£101
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Olympus 12x25 Tracker PC I Compact Porro Prism Binocular .....	£70
Olympus 12x50 Pathfinder EXPS I Porro Prism Binocular .....	£124
Olympus 7x35 Trooper DPS I Wide Angle Porro Prism Binocular .....	£40
Olympus 8-16x25 Tracker PC I Zoom Binocular .....	£69
Olympus 8-16x40 Trooper DPS I Zoom Binocular .....	£60
Olympus 8x21 Outback RC II Roof Prism Binocular .....	£48

Olympus 8x21 Roamer DPC I Binocular .....	£29
Olympus 8x21 Roamer DPC I Binocular Silver .....	£37
Olympus 8x25 Magellan WP I Roof Prism Binocular .....	£86
Olympus 8x25 Tracker PC I Compact Porro Prism Binocular .....	£63
Olympus 8x42 Magellan EX WP I Waterproof Roof Prism Binocular .....	£173
Olympus 8x42 Pathfinder EXPS I Porro Prism Binocular .....	£91

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Sigma 15mm F2.8 DG Lens .....	£510
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Sigma 18-200mm F3.5-6.3 DC Asp Zoom .....	£189
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Sigma 28mm EX-DG-Asp-Macro-f/1.8 AF Lens .....	£281
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Sigma 50mm F1.4 H EX DG Autofocus Lens .....	£379
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Sigma 70-200mm f/2.8 EX DG OS HSM .....	£1,316
Sigma 70-200mm F2.8 EX DG OS HSM .....	£959
Sigma 70-300mm F4-5.6 APO DG Macro Tele Zoom Lens .....	£170
Sigma 70-300mm F4-5.6 DG Macro Zoom Lens .....	£129
Sigma 70mm F2.8 EX DG macro lens .....	£351
Sigma 8-16mm F4.5-5.6 AF DC HSM Wide Angle Lens .....	£518
Sigma 8mm F3.5 EX DG Circular Fisheye AF Lens .....	£550
Sigma AF 12-24mm f4.5-5.6 EX DG Aspherical .....	£653
Sigma APO 70-200mm EX DG F2.8 II MACRO HSM Lens .....	£639
Sigma EF-530 DG Super Flashgun .....	£159
Sigma EF-610 DG ST Flashgun .....	£129
Sigma EF-610 DG Super Flash .....	£208
SIGMA EM-140 DG Macro Electronic Flashgun .....	£289
Sigma EX DG HSM 85mm F1.4 Lens .....	£689
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Sigma 1.4X EX DG APO Tele-Converter AF .....	£169
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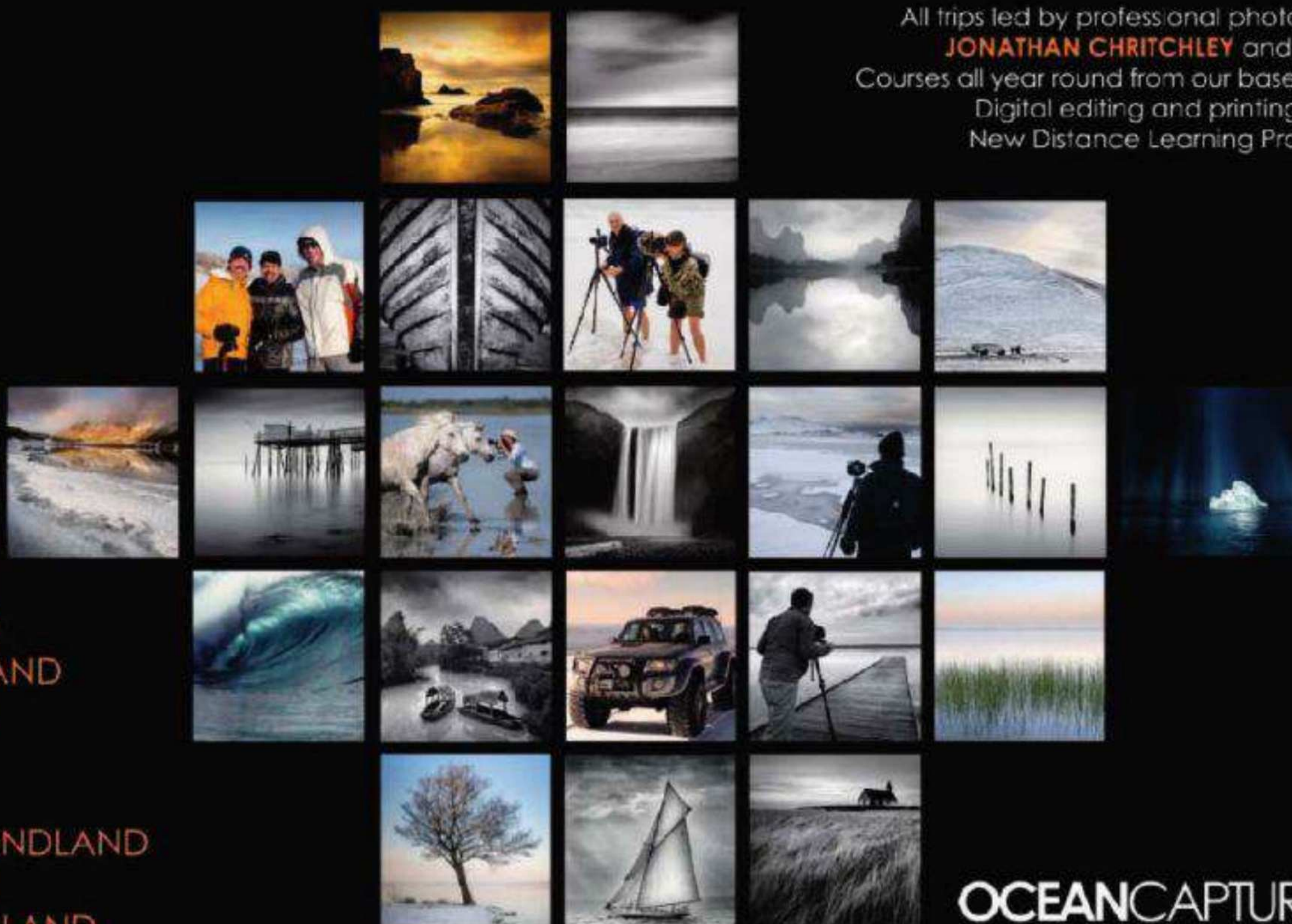
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Tamron 17-50mm F2.8 XR Di II Asp SP AF Lens .....	£299
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Tamron 28-300mm F3.5-6.3 XR Di AF lens .....	£267
Tamron 28-75mm F2.8 SP XR Di LD-IF AF .....	£329
Tamron 28-75mm F2.8 SP XR Di LD-IF AF .....	£329
Tamron 55-200mm F4.5-6 AF Di-II LD .....	£59
Tamron 70-300mm F4-5.6 Di AF LD Macro 1:2 Lens.....	£128
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# 'A COLLECTORS LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**THE FIRST** camera I ever owned was the little plastic 127 rollfilm camera that was part of the 'Secret Sam' spy outfit I had as a child, but the Minolta 24 Rapid was my first 'proper' camera. It belonged to my aunt, and when my interest in photography sadly coincided with the start of her going blind, she kindly passed her camera on to me. This model is one of the relatively few 35mm cameras with a square format. It also uses the long-defunct Agfa Rapid system.

There's something about the square format that appeals to my aesthetic sensibilities. Maybe it comes from the association with medium-format cameras, which were spoken of in reverential tones when I was getting into photography as a schoolboy in the 1970s.

Although the Minolta 24 Rapid takes 35mm film, it doesn't come in a standard cassette but in a special spool-free canister that was designed to make loading and unloading less of a trial. As the photos were taken, the film was transferred into another identical canister, which was then removed and sent for processing without the need for rewinding.

When I unearthed the camera from the box of assorted photographic paraphernalia where it had spent more than three decades, it smelled more than a little musty but the shutter fired without any problems. The only sign of mould was on the outer surface of the front element and this was easily cleaned off. However, the meter was as dead as the proverbial dodo – even with a new battery.

In the quest for cameras that are ever-more foolproof, the Minolta has a fully automatic setting that chooses a shutter speed and aperture combination based on the light levels. Fortunately, it also has full manual override so the defunct meter didn't stop me using it.

Reloading a Rapid cassette with fresh film is very



simple. All you need is a darkroom or changing bag and a pair of scissors. Being careful to avoid too many fingerprints I gently transferred about half a cassette of Rollei Retro 100 black & white film, which turns out to be rebranded Agfa APX100.

It was a pleasant summer's day and I went for a wander around Sheffield City Centre looking for possible subject matter. Having checked out the usual suspects, I turned a corner and came face to face with Elvis Presley! To be more accurate, it was face to knee, for there, towering above me, was a pair of stilted Elvi (there seems to be some debate online as to the plural of Elvis, but let's go with Elvi for argument's sake). It transpired that they were part of an event to raise awareness of mental health issues, and they certainly made me question my sanity for a moment!

The Minolta's coupled rangefinder means that getting accurate focus is straightforward and, unlike some older cameras I've used, this one has a bright, clear focusing patch. There is no difficulty seeing and aligning the ghost image to get the distance correct. This would be crucial when using the f/2.8 lens wide open in low-light levels, but was less important on a sunny day. The non-functioning electrics forced me to rely on a separate handheld lightmeter to set the exposure. This didn't pose any major problems, although I was aware that there is probably a smaller margin for error with this black & white film than there would have been with the bog-standard C-41 colour negative film.

Previously when I've reloaded a Rapid canister, I've had to sneakily return the film to a standard cassette in order for the local minilab to accept it, but this time I was using black & film and developed it at home using Ilfosol 3. I still find it a thrill when I tentatively remove the lid of the developing tank and fish the reel out of the fixer to find that there are images on it.

The Elvi were happy to strike a couple of poses. As this camera was made when Elvis Presley was at his peak, I decided to embrace the format and show that it can be hip to be square. **AP**



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>

## CONTACTS

### Editorial

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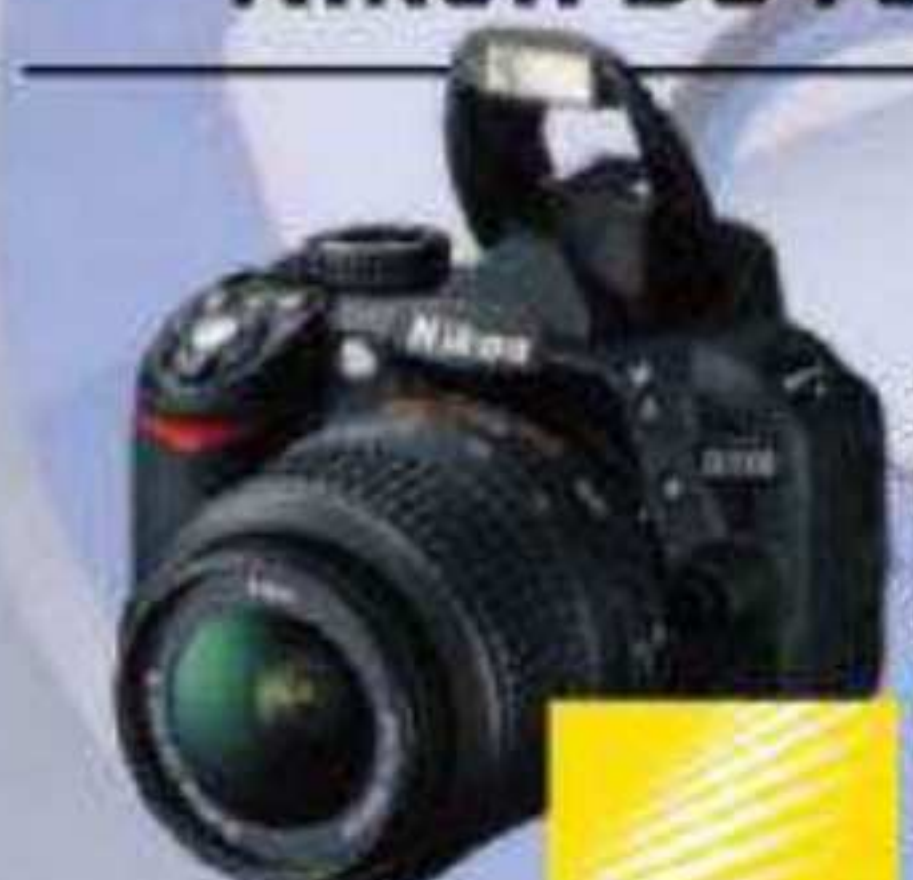


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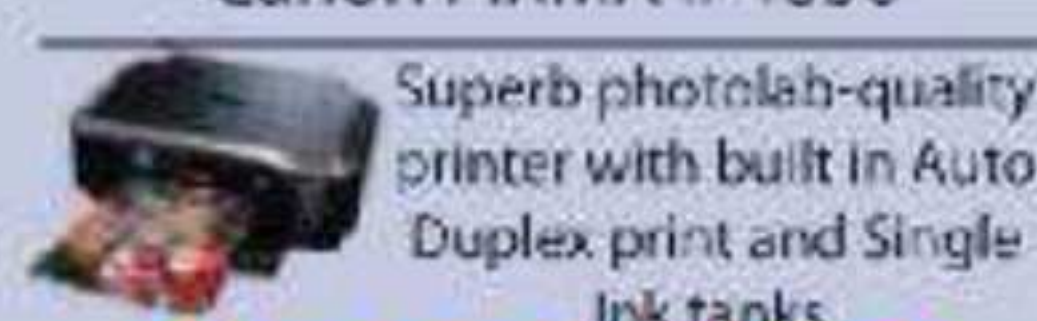


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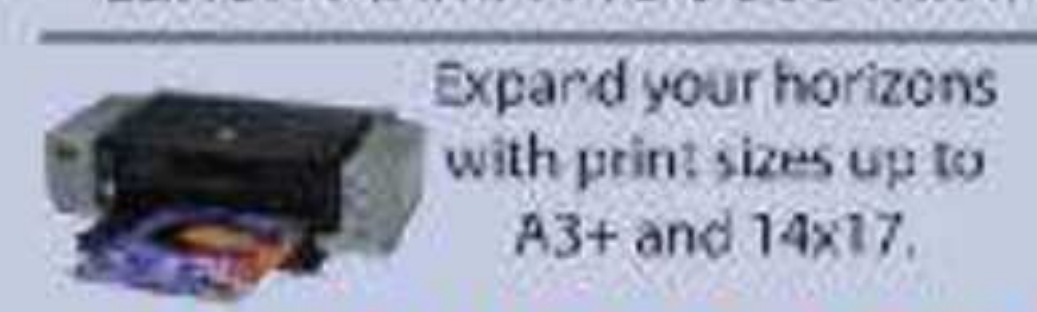


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